MUSIC AT HARVARD

A HISTORICAL REVIEW OF MEN AND EVENTS

WALTER RAYMOND SPALDING

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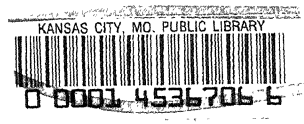
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MUSIC AT HARVARD

CHARLES W. ELIOT
President of Harvard University, 1869-1909

Music
AT HARVARD

A Historical Review of Men and Events

BY

WALTER RAYMOND SPALDING

Illustrated

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TO

Alexandrine

With Love and Gratitude.

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PREFACE

OF ALL the arts about which to speak or write, music is the most baffling. This statement is true because the component factors of music, rhythm and sound, are intangible, even mysterious; and because its message is suggestive rather than definite as is the case with literature, painting, architecture and sculpture. Music, however, has its history like any other human activity, for there have been mighty achievements in this art, e.g., the Niebelungen dramas of Wagner; great characters have thereby expressed themselves—Palestrina, Bach, Handel, Haydn, Beethoven and Brahms. Musicians have been associated for several centuries with kings, potentates, men of affairs, and have played their part in important historical events. Such were Lulli, Handel, Bach —to whom Frederick the Great paid homage—Liszt, Verdi, Wagner, and in our own times that genius Paderewski, who, as Saint-Saëns says, "is a statesman who happens to play the pianoforte."

Even if such strict requirements as length of existence, achievements, and characteristic personalities are only partially fulfilled, yet there may and should be a history of music at Harvard. To this end the writer makes herewith his contribution, hoping that however humble his effort it may be taken seriously, if only as a written record which future historians may consult.

In the development of music at Harvard we find the names of many men, Minot, Cabot, Palfrey, Crowninshield, Jackson, Osgood, Apthorp, Foote, Converse, Hill, Mason, and Carpenter, who in the annals of the University and of New England have won distinction for character and achievement in varied fields.

As to length of existence, it is true that Harvard University, although about to celebrate its three-hundredth anniversary, is very young in comparison with Oxford, Cambridge, the Sorbonne, Upsala, Padua and Bologna. Oxford asserts that its department of music was founded in the 9th Century by Alfred the Great. Looking at the matter, however, from the standpoint of our own country, the Harvard University Orchestra, originally called the Pierian Sodality, has had an unbroken existence

since 1808. The Glee Club was founded in 1858; and the teaching of theoretical music has had the highest official recognition since 1862. Courses in Music are counted toward degrees on a parity with any other courses in the curriculum. As things move very rapidly in our country, these dates prove that we have passed, at any rate, the period of infantile ailments.

As for creative work, it is true that America as yet has not produced a world-famed symphonist or operatic composer. When we consider, however, that musical genius is stored up slowly from generation to generation, our achievement so far is deserving of praise and gives strong hope for the future. In this growth Harvard University and Harvard graduates, as the following chapters will set forth, have borne a noble and influential part.

If statements in the text provoke controversy, the writer, though not a professional historian or one skilled in research, declares that whenever documentary evidence was available, it has been carefully considered. It should also be reported that this history was begun at the personal request of President Eliot; had it not been indeed for his constant encouragement and assistance, the writer

might not have had the courage to undertake such a work.

The title of the book, "Music at Harvard," is a quotation from the "Coat of Arms," written by Owen Wister, '82, and presented on behalf of the Visiting Committee to the writer at the close of his 25th year of service in the University.

Gratitude is herewith expressed to Professor Samuel E. Morison for valuable suggestions as to historical data; and to Miss Wetherill, secretary of the Department of Music, Miss McCafferty and Miss Palmer of the Harvard Service Bureau for painstaking and accurate clerical assistance. The final revision of the text owes much to the critical insight of Owen Wister, '82, Mark A. deW. Howe, '87, and Percy Lee Atherton, '93.

W. R. S.

Cambridge
March, 1935.

MUSIC AT HARVARD

CHAPTER I

Setting the Stage

To trace the origin and development of music in New England, especially in connection with Harvard University, that prominent manifestation of the New England spirit, we must often rely upon conjecture and assumption. Authentic data are few. It is certain, however, that neither the early settlers nor the college students were deaf or dumb. The elemental factors in music are rhythm and sound. All human beings by the gift of nature are potential musicians, for they are born with a sound-producing instrument, the voice, and their whole bodily activity—heart-beat, gait, and gestures—is on a rhythmical basis. Since physical energy and vocal utterance are natural means for emotional expression, we may be sure that music in some form has always existed at Harvard. Academic conditions, however, in our young country were so different

from those in England and on the Continent that during Harvard's first century and a half (1636-1786) we find but rudimentary symptoms of musical life, and meager historical records. It is only in comparatively recent times that music has gained recognition as a fine art and as an educational subject of the highest value. Little systematic instruction was given at Harvard until 1862.

The pioneer conditions of the whole 17th century were manifestly unconducive to artistic life. Even at its close the total population may not have exceeded 275,000 (including many negro slaves), sparsely distributed over almost a thousand miles of coastland—a distance about equal to that from London to Budapest. Large towns were almost wanting. Even Boston in 1700 had less than 7000 inhabitants. The several colonies were as yet not bound together by much community of interest or sentiment, and their social habits differed greatly.

What records there are of this early period are strikingly deficient in references to music or instruments.[1]

Except for the Bethlehem Moravians the colonists

[1] *Grove's Dictionary of Music and Musicians* (American Supplement). By Pratt and Boyd. The Macmillan Company, 1920.

at first seemed to have no particular musical taste or ability.

We know that our ancestors were men and women of strong emotions, all the stronger from repression and by reason of the struggle in their lives between the claims of utility and beauty. It may be assumed, therefore, that the early New England colonists and those of a later time who entered college had a love and feeling for music and some means of expressing themselves either vocally or instrumentally. Obviously these attempts were crude and far behind the great advance which had already been made by such peoples as the Italians, French, Germans, and English. As music has always been associated with religious feeling and the ritual of some organized form of religion, it is a fair conjecture that for a considerable period most of this early music was for use in church services—in the form of psalms—rather than music which from our point of view would be called secular.

Tunes of limited compass were pitched high, but those of wider range were pitched low to accommodate all voices; and, as at first, not even a pitch-pipe was permitted, the Deacon or the recognized leader

of the singing often pitched the tunes too high or too low. Thus for generations the tunes were "set" or "struck up" without any certainty of the right pitch and, for lack of books, without any certainty as to the correct time or tune.

The dark age of music had come, for the sturdy psalm-singing founders had long since gone and their psalm-droning successors, utterly without instruction, singing by ear, if at all, catching garbled tunes as best they could from a quavering voice, added their own embellishments, which resulted in a jargon in which the loudest or most cutting voice triumphed. Writing in 1774 John Adams calls the "old way," "a drawling, quavering discord."[1]

Many misconceptions in regard to the early life in New England arise from the erroneous assumption that the settlers were of very primitive culture. History shows, however, that the English had long cultivated literature and the fine arts with intelligent devotion, and we are aware from actual records of the important part which, at the time of the colonial migrations, the folk-song and the folk-dance bore in the life of the English people. Why, indeed, when these colonists landed in America, their artistic spirit

[1] *Ye Olde New-England Psalm-Tunes*, historical sketch by William Arms Fisher, Oliver Ditson Company, Boston, 1930.

tended to manifest itself for a long time in architecture, metal-craftsmanship and literature rather than in music is a subtle question, but as we proceed I shall try to throw light upon it, or at any rate shall submit data and speculations to aid in reaching some decision.[1]

Human beings in daily life tend naturally to some kind of emotional utterance. This instinct is the reason for the existence, in all nations, of songs associated with hunting, boating, reaping, weddings, and funerals. From time immemorial mothers have crooned simple lullabies to their children. Such musical expression has generally relied much upon instrumental accompaniment, and probably the dearth for several generations of artistic secular music was caused by the comparative rarity of such portable instruments as violins, flutes, and horns. Records show that considerable furniture for domestic use was transported in the early vessels, but there was little importation of instruments by which people could express their musical feelings. Only

[1] For any final verdict these questions lie more in the province of the sociologist and ethnologist than in that of the musician. The writer hopes, therefore, that he is manifesting a legitimate caution if he confines himself as far as possible to considerations of a musical and artistic nature.

in the latter years of the 18th century were orchestral instruments brought over from Europe in any appreciable number; and pianofortes, organs, violins, etc. were not made in this country until a later period. Music, furthermore, although the original impetus comes from human emotion and the universal desire for expression, has never developed to such an extent that it plays a real part in the life of a people until many more pressing needs are first satisfied. We know of the struggle for bare existence of these early colonists. Surrounded, as they were, by Indians who, though usually friendly, were sometimes hostile, they did not tend to go about singing at their work. Actual conditions made them self-contained rather than demonstrative.

Climate, also, is a determining factor as to whether the musical nature of a people shall or shall not develop, since the basic elements of music, rhythm and sound, are so closely related to the vital forces of Nature herself. Witness, in this connection, the eloquent remarks of Beethoven[1] on the

[1] "How happy I am to be able to wander among bushes and herbs, under trees and over rocks; no man can love the country as I love it. Woods, trees and rocks send back the echo that man desires." *Beethoven*, ed. by Kerst and Krehbiel, B. W. Huebsch, New York, 1905.

affinities between music and trees, wind and the song of birds. In New England and the northern portion of America there are always many months when people are not inclined to sing in the open by reason of the cold and foggy weather, and conditions are unfavorable for the development of voices which make a sensuous appeal, namely to which one likes to listen. As for dancing, that natural expression of physical or emotional satisfaction, there was little in the stern practical life of the settlers to call for such a display.

Dancing, moreover, requires a suitable place, and although each village had its own "common," so-called, level ground was more often needed for beans and maize than for "tripping it on the green." We must not suppose that there was no dancing in colonial days; our ancestors were not so lacking as all that in physical vigor and its craving for relief. From the town of Barnstable, Cape Cod (settled in 1639), we have records of the prevalence of kissing games, often enacted to dance rhythms, with which the townspeople entertained themselves. There is an anecdote, transmitted by an ancestor of Professor George L. Kittredge, that as late as 1822 the boys and girls of that town would dance to the

singing of a young girl endowed with an unusually good voice (in lieu of instrumental support, such as a violin). That these customs were a direct inheritance from the mother-country is illustrated by the oft-quoted (but usually misinterpreted!) song of Ariel from Scene II, Act I, of the Tempest:

> Come unto these yellow sands,
> And then take hands;
> Courtsied when you have, and kiss'd,
> The wild waves whist,
> Foot it featly here and there;
> And, sweet sprites, the burden bear.

Which, being interpreted, is: join hands, and when you have kiss'd, the waves being silent, begin to dance and sing ("the burden bear" meaning take up the tune, "burden" being a corruption of the French word, Bourdon, for bass voice, which was effective in *marking the time* for the dance steps).[1] All in all, this is a convincing manifestation of emotional activity in kissing, dancing, and singing.

To point a contrast, consider the strikingly re-

[1] For this reference, and the enlightening comma after "kiss'd," I am indebted to my friend and colleague, Professor Kittredge.

verse conditions in Italy and the south of France (Provence—the home of the troubadours), those two cradles of the art of music. In Italy, that land of sunshine and flowers, every one tends to sing, dance, and play some instrument. Neither cold nor exposure checks the development of a beautiful euphonious voice. For a large part of the year Italians can live out of doors, and sing and dance to their hearts' content. Any observant traveler can testify to the prevalence of singing and dancing among the people in such cities as Naples, Venice, Florence, and Nimes. It is a safe assertion that more beautiful voices would be found among any hundred Italians than among a thousand New Englanders. The great wealth of popular songs and national dances is a result of this peculiar environment. In Provence conditions were especially favorable for calling forth an impassioned expression of *joie de vivre*. In that magic land where the forces of nature,—birds, flowers, colors, wine,—the beautiful, happy people, all seem to be in perpetual exaltation, the creed of the Provençal may well be—to paraphrase Daudet—"When I feel, I express." In the palmy days of the troubadours it was not unusual for a Provençal to give artistic expression to

his feelings in five associated media, i.e. he would compose (improvise) both words and music, accompany his singing on a portable stringed instrument,[1] and dance at the same time. Truly no emotional repression there! [2]

To revert to our subject, we must bear in mind in accounting for the dearth of music in New England that the colonists came chiefly from a peculiar stratum of English life, namely from the Puritans. As they had left the homeland to free themselves from ecclesiastical and governmental restrictions, and to work out their salvation in new surroundings, it was natural for them at first to go to extremes and throw away everything which had association with the past.

Sacred music, for example, till recent times [3] had

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[1] Of these there were in vogue some sixty varieties, many of them of Arabian and Saracen origin, especially the noted "el 'ud," the ancestor of our lute, guitar, mandolin, and banjo. See Rowbotham, *The Troubadours and Courts of Love*, pp. 18-21.

[2] Sweeping inferences should not be drawn from any connection between climate and musical life, for it is an historical fact that much of our most impassioned music has come from the North, from the Russians, Scandinavians, and Northern Germans.

[3] The period of transition from Catholicism to Protestantism was during the reigns of Henry the VII, Henry the VIII, and Edward the VI (1547-1553), and is associated with the works

been entirely bound up with the ritual of the Roman Catholic Church, which in the minds of the colonists meant popery, idolatry and other heinous things. Secular music, on the other hand, had become associated with the stage and with the romantic and emotional words of the Elizabethan poets. The Puritan Prynne denounces plays as "sinfull, heathenish, lewd, ungodly spectacles, condemned in all ages as intolerable mischiefs to churches, Republics, and to the manners, minds and soules of men. Playhaunters are little better than incarnate devils."

The New Englander tended to think that whatever was esthetically (in distinction from materially) beautiful or appealing to the senses must for that reason be questionable,[1] and that frank self-expression was a sign of weakness. Music being certainly an expressive art, such an attitude was not

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of Tye, Tallys and Byrd. Byrd composed for both Roman and Protestant use. In 1550 the traditional plain song used in the old Church style was adapted to the English Service Book by John Merbecke.

[1] A confusion of the two different planes of art and ethics from which we have to-day by no means freed ourselves. For instrumental music, i.e. that kind which is unhampered by the specific meaning of words, compounded of those beautiful phenomena, sound and rhythm, is not to be considered from a moral point of view. Some music is much better than other kinds, as far as use of the materials and artistic taste are concerned, but instrumental music *per se* cannot be immoral.

ideal for a spontaneous and vigorous growth. Music, furthermore, for many generations was looked upon as an activity or pastime fit only for women [1] —hence the derogative epithet of "effeminate." Leading scholars agree that the virginal, an early portable keyed-stringed instrument, was so named because it was generally played by young girls, rather than as a sentimental compliment to Queen Elizabeth—though, to be sure, she was an excellent performer upon this instrument. In historical scenes there are scarcely any pictures of men sitting at the virginal or the spinet.[2] This estimate was inevitable among pioneers in an undeveloped country, for the men were sufficiently occupied in providing food,

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[1] This misconception, or even misrepresentation, is one of the most inexplicable and disconcerting in the history of art, and its misleading effects are seen even to this day, though a saner attitude is gradually being established. The truth is that music is essentially a *masculine* art. It is an historical fact that with negligible exceptions all the composers of music, all the makers of the instruments, all the founders of musical grammar and principles of construction and a large majority of the executants (singers, players, etc.) have always been men. God, to be sure, has made sopranos and altos of the feminine gender, and nobly have they borne their part, but music is such a creative art that it will always rely upon the vigorous masculine nature rather than upon the receptive feminine.

[2] For a complete account of the instruments and the music of the Elizabethan period consult *History of the Pianoforte*, by Oscar Bie.

shelter, and clothing for their families and in doing the hard physical work of the community. The graces of life had perforce to be left to the gentler sex. The habitual attitude of the period towards music and the relationship of the sexes is vividly shown in the following letter from Mr. Leonard Hoar:

Musick I had almost forgot I suspect you seek it both to soon and to much. This be assured of that if you be not excellent at it Its worth nothing at all. And if you be excellent it will take up so much of your mind and time that you will be worth little else: And when all that excellence is attained your acquest will prove little or nothing of real profit to you unlesse you intend to take upon you the trade of fidling. Howbeit hearing your mother's desires were for it for your sisters for whom tis more proper and they also have more leisure to looke after it: For them I say I had provided the Instruments desired, But I cannot now attend the sending them being hurrying away from London by this unexpected providence of your unkle Daniells sicknesse: which with some other circumstances... not a little distresseth me.[1]

[1] Hoar's letters, *Mass. Hist. Soc. Collections*, 1st series (1799), VI, 106. (Leonard Hoar's Letter to Josiah Flint, March 27, 1661.)

When we remember these aspects, the struggle for existence, the severe climate, and the ideals and customs of the colonists, the wonder is not that a musical life was formed so slowly in America but that anything was accomplished to which we may look back with pride. For we are prone to contrast ourselves with nations which for centuries have had music as an integral part of their daily lives and who indulge in some form of musical expression as easily and naturally as we walk about or converse with each other. But as people, in a general sense, are born musical, i.e. are endowed from birth with a voice, but are not given a pen, a paint-brush, or a chisel, and as Nature, furthermore, is always giving a stimulus to musical activity through the songs of birds, the sound of wind and wave, and other phenomena, we may be sure that there was more music in early days than has been recognized, though historical records are scanty.

In proof of this reasonable surmise, before beginning an account of the definite musical activities connected with Harvard College a few words

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Ms. Massachusetts Historical Society. To be printed in *Harvard College in the Seventeenth Century* by S. E. Morison.

may be devoted to preliminary symptoms. In several of the New England towns from which students came to Harvard, notably Salem, Stoughton, Dorchester, and Taunton, there were musical organizations that prepared the soil and planted the seed which later was to flourish so vigorously. On September 27, 1722, at the New Brick Church of Boston, a service was held at which a special feature was music, sung by a choir of more or less trained voices. There are records of similar meetings about the same time at Dorchester and Reading.[1] In 1774 William Billings, the first native composer of hymns, taught in Stoughton a singing class of forty-eight. This group, after the Revolution, was organized as the Stoughton Musical Society, which still exists. From singers trained in this manner, together with members of the choir of the Park Street Church, was organized in 1815 the famous Handel and Haydn Society, which in 1823 commissioned Beethoven to compose an oratorio specially for its use.[2] As early as 1771 we find records, in the

[1] Publications of Colonial Society of Massachusetts, XXVI, 391.

[2] For a comprehensive account of this entire early period see Elson's *History of American Music*, Chapters I and II.

Salem newspapers, of the organization of singing schools and notices of several public concerts of both instrumental and vocal music. In the *Salem Gazette* for September 11, 1783, is the announcement that a German flute and a valuable violin are for sale.

An early symptom of instrumental growth is found in the career of William Selby, an English organist, harpsichordist, and teacher, who came to America in 1771, settled in Boston, and became organist of King's Chapel in 1777. He also sold groceries and liquors, organized concerts at which "advanced" programs, including fragments of Handel's oratorios, were given, and composed in various forms: music for organ and harpsichord, a sonata for two violins and two 'cellos, and other chamber music. For although choral music and psalmody were the early forms of American composition, with the arrival in the 19th century (especially in 1848-49 and thereafter) of many Germans, a strong trend toward instrumental development began. Prominent figures were Otto Dresel, pianist and composer, who landed at New York in 1826, later living in Boston until his death in 1890, and Julius

Eichberg, who arrived in 1848 and bore an important part in the city's musical life.[1]

It is often alleged that the Puritan influence in New England actually checked the growth of music. As we have made clear, music is the most emotionally expressive of the arts, emotion, in fact, being as necessary to it as charity to religion. The Puritan, on the other hand, was restrained and reserved; he had to be cool and collected in order to support and protect himself and to rear a family in a hostile wilderness. That outspoken expression of emotion which music demands would have been fatal to the requirements of mere existence. That the normal Puritan had considerable artistic impulse in other fields of art is shown by the remarkable examples of Colonial architecture, furniture, and clocks, by the beautiful pieces of the silversmith, and by the eloquence of the early prose literature.[2]

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[1] Cited from an article by Olin Downes in Cobbett's *Survey of Chamber Music* (Oxford University Press). To describe the far-reaching influence of such late comers to our shores as Leopold Damrosch, Anton Seidl, Theodore Thomas, Carl Baerman, Wulf Fries, and others, lies beyond the scope of this book.

[2] See Barrett Wendell's *American Literature*. Consult also the illuminating essay, "The Puritan Home," by Professor George Herbert Palmer in the *Atlantic Monthly* for November, 1921. The distinction between music and the other arts is vividly set forth.

In the somewhat imitative art of painting we have only to recall such notable names as Allston, Stuart, and Copley. Music has always been the fine flower of a civilization. We see this fact illustrated in the Venetian Republic and in other centers of Italian and French culture. A similar condition existed in England during the late 16th and early 17th centuries, i.e. about the time of the migrations to America. As Trevelyan, the English historian, says,

Another source of popular inspiration and refinement in the great age that lies between the Armada and the Civil War, was music and lyrical poetry. They flourished together: many of the best poems, like the songs in Shakespeare's plays, were written to be sung. Europe recognized Elizabethan England as the country of music par excellence. German travelers noted with admiration how they "heard beautiful music of violas and pandoras, for in all England it is the custom that even in small villages the musicians wait on you for a small fee." Throughout Tudor times, fine Church music was written in England, indifferently for the Roman Mass or the Anglican service, while the Renaissance inspired non-ecclesiastical music with a fresh spirit, so that it

reached its zenith under Elizabeth. The genius of Byrd adorned impartially the religious and profane sphere, and whole troops of able composers flourished in that great age of the madrigal. The arena of Tudor and Stuart music was not the concert-hall but the domestic hearth. In days when there were no newspapers, and when books were few and ponderous, the rising middle class, *not excluding* Puritan families, practiced vocal and instrumental music assiduously at home. The publication of music by the printing-press helped to diffuse the habit, and Elizabeth set the example to her subjects by her skill upon the virginals.

Music and song were the creation and inheritance of the whole people. The craftsman sang over his task, the pedlar sang on the footpath way, and the milkmaid could be heard "singing blithe" behind the hedgerow, or in the north country crooning the tragic ballads that told of Border fight and foray. The common drama was a poetical drama, and in that age was popular because it appealed to the imaginative faculties. Poetry was not an affair solely of intellectual circles, nor was music yet associated mainly with foreign composers. It was no mere accident that Shakespeare and Milton came when they did. Among a whole people living in the constant presence of nature, with eyes and ears trained to rejoice in the best pleas-

ures of the mind, the perfect expansion of Shakespeare's poetic gifts was as much a part of the general order of society as the development of a great novelist out of a journalist would be to-day. And in the life of John Milton, born five years after Elizabeth dies we read clearly how the three chief elements in the English culture of that day—music, the Classics and the Bible—combined to inspire the "God-gifted organ-voice of England."

To start at the beginning, there are irrefutable reasons for changing that smugly used term the "unmusical Puritan" into the "music-loving Puritan"! For in old England during the 17th century, when that nation was at the height of musical fame, —with Byrd, Gibbons, and Tomkins as composers, and Bull, Dowland, and others as world-famed instrumental virtuosi,—we find that the three great representatives of the Puritan spirit, Cromwell, Milton and Bunyan, were all impassioned lovers of music. Even a brief acquaintance with their works and sayings will corroborate this statement. Nor is there the slightest evidence that the people of England at this time decried music. To be sure, they disliked hearing, in church, music so elaborate that

they could not follow the words, but they sang and danced freely in their houses. Next comes the question why, when these English religious reformers, with their innate love of music and dancing, landed at Plymouth and Salem, they should have suppressed such pleasures? The answer is simple: *they didn't.* The allegation that the Puritans as soon as they reached New England suddenly became averse to music is one of those misconceptions concerning facts as they *are* in which so-called history abounds. But for several generations of New England life practical conditions—ways and means—were unfavorable for a popular manifestation of musical spirit. As Percy Scholes [1] so well puts it, "The New Colonists were willing but busy." At first, that is; for as soon as the land was settled and a working government established, developments (beginning about 1750) in music and other fine arts which had taken centuries on the Continent were crowded into decades. That the Puritan blood, furthermore, was a potent source of creative imagination, albeit sometimes in suspended animation, is shown by the fact

[1] For an illuminating and convincing presentation of this subject see his book, *The Puritans and Music in England and New England* (Oxford University Press).

that the majority of original composers in our country for the last seventy-five years are of Puritan descent. It will suffice to mention such names as Paine, Foote, Osgood, Chadwick, Parker, Whiting, Converse, Hill, Mason, Carpenter, Fairchild, Atherton and many younger men.

The Puritan immigrants to America, therefore, from 1620 onwards, came from no unmusical people; they had music in their blood. According to Professor Morison, "compact settlement and village life might have well produced in New England a second Merry England but for the two kill-joys of hardship and Puritanism,"[1] i.e. a spirit which was of value in matters of religion, government, and economics, but undoubtedly antipathetic to music. In one of his lectures at the Lowell Institute Professor Morison remarked:

You hear it said that the Puritans cast an artistic blight on America. I admit that Puritanism was not a way of life favorable to the production of art. But neither is colonization conducive to artistic expression. It is a matter of record that new settlements formed under pioneer conditions may not be expected to de-

[1] See *Oxford History of America*, Morison.

velop a distinctive art for two hundred years. Where men are occupied in subduing a continent, and defending themselves against savage natives, as the Puritans were, they have neither the inclination nor the time to develop art. As it is, New England led the other colonies in America in this regard and had almost a monopoly of silverwork and poetry.

It will always remain, however, something of a puzzle [1] to understand why all these traditions were

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[1] When all is said, the writer has not been convinced that the English are a musical people in comparison with Italians, French, Germans, Spaniards, and Russians. It is a speculation—granted—but it may not be entirely mal à propos, if only to set people thinking, to wonder how different would have been the course of music in America had it been entirely settled by Italians, French, or Germans. The writer himself believes that there was such a deep and irrepressible love of music in these peoples that no hardships or adversity would have prevented the art from making more progress than was the case with our English forbears. This may be stated, notwithstanding such composers as Byrd—called the "English Palestrina (quelle différence!)—Purcell, and more recently Sterndale-Bennet, Elgar, Holst, Vaughan Williams and the immortal Sullivan (though he begs the question, being an Irishman with an admixture of Italian blood); such performers as Bull, Dowland, Gwylim Miles (a Welshman), Sims Reeves, Myra Hess, etc.; such conductors as Henry Wood, Boult, and many famous scholars, Parry, Hadow, Newman, Dent, etc. Why should we expect imaginative genius in music from the English, who have so excelled in the realms of literature, diplomacy and colonization? In historical research, as to the pros and cons of Puritanism, how easy it is to make sweeping assertions and how difficult

of slight avail as soon as the descendants of Elizabethan Englishmen began life in a new country. Just because conditions were so grim and austere we might assume that the early settlers would be driven to music, the most consoling and uplifting of the arts. Such, however, was not the case, for investigation shows that for many generations music as a social activity hardly existed.

It is of interest to note how frequently these Puritans expressed themselves in poetry, which for the pure fancy therein is most closely related to music, and also that in the utilitarian arts, such as architecture and silver work, they were incapable of making anything ugly or out of harmony with its surroundings.

Ann Bradstreet (1612-1672) was an early manifestation of the spirit which later flowered in Emily Dickinson and Amy Lowell. In the graceful lines and symmetry of John Coney's silver pieces there is a working of the imagination similar to that found in good counterpoint.

There were a few localities, notably in Tennessee

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to avoid them! Even Edward J. Dent, a great fair-minded scholar, speaks of the difficulty which Elgar—called by his admirers "the English Beethoven"—had in abstaining from his "intrinsic vulgarity."

and Kentucky, where many of the songs in the blood of the people survived and persisted. These songs, handed down from generation to generation by English, Scotch, and Irish settlers, have been collected and edited by modern musicians,[1] and cause us to deplore the inheritance which was lost in the northern part of our country. That there was a need of normal escape-valves for emotion is shown by the following passage from Cotton Mather's Diary, under date of October 4, 1713 (Vol. II, p. 242):

I am informed, that the Minds and Manners of many People about the Countrey are much corrupted, by foolish Songs and Ballards, which by the Hawkers and Pedlars carry into all parts of the Countrey. By way of Antidote, I would procure poetical Composures full of Piety, and such as may have a tendency to advance Truth and Goodness, to be published, and scattered into all Corners of the Land. There may be an Extract of some, from the excellent *Watt's* Hymns.

In Mather's *Manuductio ad Ministerium*, about 1720, there is the following passage, which gives

[1] See the two volumes, *Songs of the Kentucky Mountains*, by Lorraine Wyman and Howard Brockway.

a striking picture of the general attitude of the period toward music:

> For music, I know not what well to say. Do as you please, if you fancy it, I don't forbid it. Only do not for the sake of it alienate your time too much from those that are more important matters. It may be so that you may serve your God the better for the refreshment of one that can play well on an instrument. However to accomplish yourself at regular singing is a thing that will be of daily use to you. For I would not have a day pass you without singing, but so as at the same time to make a melody in your heart unto the Lord.

A fair conclusion seems to be that the Puritans were not inherently unmusical, but that the retarding of music was due to unfavorable geographic and climatic conditions and to a necessarily practical mode of life. [1]

Our records so far have been concerned with singing and playing, and it is encouraging to find

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[1] For shrewd comments on the characteristics of the Puritan nature see "The Masterful Puritan," in a volume of essays, *Under Dispute*, by Agnes Repplier.

Further data on the pros and cons of Puritanism may be found in *The Non-Quit Puritans*, by Prof. H. W. Lawrence, Little, Brown and Company.

evidence of these praiseworthy activities among the early settlers. We must bear in mind, however, that the highest manifestation of musical life is that of the creative composer, for were it not for his genius and labor, where should music be found for the people to sing and play, except, that is, folk-songs and crude experiments with whatever instruments were available? But no lasting musical literature has ever been founded on folk-songs, though, to be sure, composers have at times incorporated them in their works.

The great tunes and moving masterpieces of the world come from the imaginative genius of a single inspired artist. When we search for composers in the records of the 17th and 18th centuries, we find that they were non-existent. We realize from this fact how young our country was and how many practical matters had to be considered—food, shelter, clothing, clearing of fields and forests—before conditions were favorable for creative work in so spiritual an art as music. We find no works in large form, e.g. symphonies, oratorios, operas, overtures, etc., before the latter half of the 19th century. Two early names, however, are worthy of mention—William Billings (Boston, 1746-1800) and

Francis Hopkinson (Philadelphia, 1737-1791). The former, by trade a tanner, was, according to Pratt,[1] a crude yet ambitious tune-composer. But he seemed to have an inner fire, and his zeal and the freshness of his tunes attracted popular attention. A few of these tunes,[2] such as "Chester," remained in use until replaced by the productions of better composers.[3]

As an innovator Billings is also credited with introducing both the pitch-pipe and the bass-viol (violoncello) into church use. His rough harmonies and crude fuguing may now provoke a smile, but after a century and a half of the dull and monotonous drawling of a few threadbare tunes the spirited style he introduced delighted the young people of his day and gave music a new meaning, a fresh impulse and greater freedom. After the bass-viol had found entrance into the church services, the inexpensive flute

[1] For detailed information about his life see vol. 6 of *Grove's Dictionary* (American Supplement), p. 132, and Elson's *History of American Music*, p. 12.

[2] Further details can be found in Sonneck's numerous writings, especially his *Concert Life in America*.

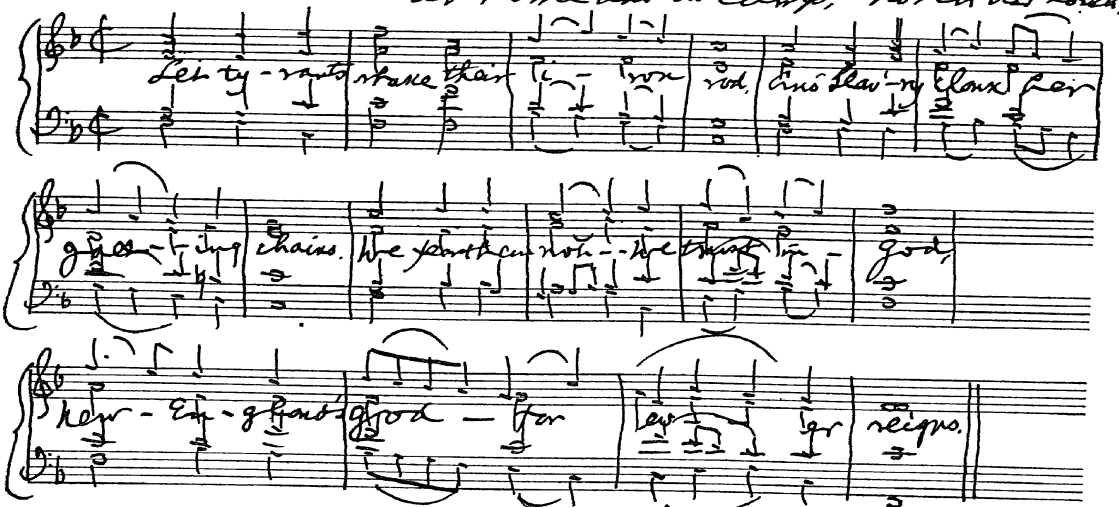
[3] It is significant that a direct descendant of Billings, Mrs. Florence Atherton Spalding of Newton, Massachusetts, is a composer of distinct melodic ability and actual achievement; so, to paraphrase the old hymn, "the stock of the Puritans is not yet dying out."

From The Singing Masters assistant (1778)

Chester

William Billings
(1746 – 1800)

The Song of the Revolution, sung by Patriots at Home and in Camps, North and South,



was introduced, for in the eighteenth century this instrument was extremely popular with men musically inclined.... When last of all the fiddle was introduced with associations quite the remote of churchly, many felt and some openly said "that Satan came also among them." The churches that used stringed instruments were known as "catgut churches." [1]

Of far greater importance and more exciting interest is Francis Hopkinson, whom Sonneck [2] names as the "first native poet-composer of the United States." Hopkinson is an early example of the versatility which often accompanies creative power in music—witness in our own time the varied achievements of Wagner, Saint-Saëns and Paderewski. For he held three degrees from the University of Pennsylvania, was active in politics, an able lawyer, and finally judge of the United States district court. He was also a signer of the Declaration of Independence. Proficient on both the harpsichord and organ, he invented an improved method of quilling harpsichords and followed Franklin in experiment-

[1] Cited from the historical sketch by William Arms Fisher in *Ye Olde New-England Psalm-Tunes,* Oliver Ditson Company, Boston, 1930.

[2] Hopkinson's songs are published by the A. P. Schmidt Co., Boston.

ing with the harmonica (see p. 31). His song "My days have been so wondrous free," composed in 1759, is the earliest secular piece of music by a native-born American.

Is is of thrilling significance to realize that two of the greatest statesmen our country has produced, Thomas Jefferson, third President of the United States, and Benjamin Franklin, were both enthusiastic and intelligent lovers of music. Jefferson, whose genius expressed itself through so many channels that he may be compared with Michael Angelo and da Vinci, is thus described by a famous savant, the Marquis de Chastellux: "a musician, skilled in drawing, a geometrician, an astronomer, a natural philosopher, legislator and statesman." The violin was Jefferson's[1] chief love, and by constant practice he became an excellent performer thereon. That he realized the basis for all association with music is shown by his trenchant words, written in 1818: "Music is invaluable where a person has an ear; where they have not, *it should not be attempted.*" Again he wrote from Williamsburg in

[1] For a complete account of his musical activities see the illuminating article by C. E. Gauss in the *Etude* (Philadelphia) for June, 1933.

1778: "If there be a gratification which I envy any people in this world, it is your country [France] its music. This is the favorite passion of my soul, but fortune has cast my lot in a country where it is in a state of deplorable barbarism." Most striking words from such a fervent democrat, who afterwards formulated several projects for the improvement of popular education and taste in music.

We should expect Benjamin Franklin's versatile nature, curious about every phase of human activity, to include a love for music, and such was indeed the case. He was greatly interested in both the harpsichord and the violin, though not much of a performer. His special niche, however, in the Temple of Music is connected with the harmonica. This was a set of glass bowls filled with water, which were made to vibrate by the friction of the moistened finger. Certain rudimentary experiments had been made, notably by Gluck at London in 1746, but Franklin in 1763 greatly improved the contrivance by having the musical scale depend on the graded size of the bowls and by mounting them on a rotating axis with the lower edges in water. A keyboard was soon added, noted players appeared, and considerable special music was com-

posed for the instrument by Hasse,[1] Mozart, Beethoven, etc.

Before consideration of the actual achievements in music by Americans beginning with the latter half of the 19th century, there is one last name, that of Sidney Lanier (1842-1881), in which all Americans should take pride. That Lanier was an inspired poet and an excellent organist and flutist (he was *flauto primo* for several years in the Peabody Symphony Orchestra in Baltimore) are well-known recorded facts.[2] But that he was the composer of some excellent songs and one of the earliest of American musicians to try his skill at program music with his Danse des Moucherons (Gnat Symphony) is known to few. Of this work the critic of the *New York Times,* Ronald MacDonald, wrote as follows:

> The "Midge Dance" suggests the fantastic swirlings, minglings and sudden and unaccountable subsidings of a swarm of midges dancing in a cool spot in the woods, and in its light and brilliant structure rivals the famed "Queen Mab" *scherzo* of Berlioz.

[1] A photograph of a harmonica and additional data are given in Pratt's *History of Music,* pp. 386-388.

[2] Consult vol. 6 of *Grove's Dictionary of Music* (American Supplement), edited by Pratt.

Lanier died, we must remember, at the age of thirty-nine, at an age reckoned young; but his accomplishment, in poetry, in scholarship, and in music, was great enough to insure a place for his name as poet, scholar, and musician, in our American chronicles.[1]

Were this book a history of American music, the name Mason would be treated *in extenso*, for beginning with Lowell Mason (1792-1872), president and conductor of the Handel and Haydn Society (1827-1832) and organizer in 1833 of the Academy of Music (under the chairmanship of Samuel Eliot, Mayor of Boston, father of President Eliot), this name has been associated with creative composition, pianoforte playing and manufacture, teaching and authorship—a record unsurpassed in the artistic annals of our country. The biography of Lowell Mason, being written by his grandson, Henry L. Mason of Boston (H. '88), is eagerly awaited.[2]

One last factor must be briefly considered in the musical life of early times in our country, i.e.

[1] For a very illuminating account of Lanier's whole career see the article by A. H. Starke in the *Musical Quarterly* for October, 1934, from which these excerpts are taken.

[2] Complete lives of the members of the Mason family are given in *Grove's Dictionary*.

the instruments available. For, granting the activities of the creative composer and the desire of the people to make and enjoy music, instruments are indispensable, unless music be limited to singing and dancing. Until the early part of the 19th century, however, instruments such as flutes, clarinets, oboes, horns, and trumpets were exceedingly rare, though there were a few violins and harpsichords. A farmer, to be sure, might try his skill on the horn of a departed ox, or pour out his soul with a few squeakings from a cut reed, but these efforts would be made *faute de mieux*. When, however, America had begun the actual manufacture of instruments, she went by leaps and bounds. As in so many other activities and in the development of the pianoforte—the most important instrument of the home—our country may be proud of the honorable part borne by Crehore, Babcock, Chickering, Steinway, Knabe, Mason, and Steinert.

For nearly two centuries Harvard reflected the characteristics and emotional traits of the surrounding people, for only in comparatively recent years has the University drawn students from all parts of the country. As music in Colonial days was

closely connected with religion, so in the Revolutionary period we find considerable "psalm singing," as it was called, and finally rudimentary attempts at original composition. In the *Boston Gazette* for April 8, 1771, we find a notice of a reception to Governor Hutchinson at Harvard by invitation of the Corporation. After the general exercises "there followed an anthem composed, set to music and performed by the young gentlemen of the college." The anthem was a free version of the psalm which begins, "We have heard with our ears, O Lord";[1] of the music no record is extant, but it was probably a modification of some of the psalm tunes in current use.

Early Harvard Song (about 1760)

Now we are free from College laws, from common-
place book reason,
From trifling syllogistic rules and systems out of
season:

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[1] At the request of Professor George P. Baker, '87, these same words were set to music by Percy Lee Atherton, '93, and sung by the College Choir in Holden Chapel on the occasion of a Pageant celebrating the 250th anniversary of Hollis Hall. The score is dedicated to Dr. Davison and the Appleton Chapel Choir.

Nor evermore we'll have defined, if matter thinks or thinks not,
But all the matter we will mind is he who drinks or drinks not.

Copernicus, a learned sage, who rightly followed reason,
Asserts (I now forget the page) Earth follows Sol each season:
Well, be it so, who cares for that may prove 'tis but a notion,
Yet this is most important still, to mind the bottle's motion.

Plenum, vacuum, minus, plus are learned words and rare too,
Such terms let tutors now discuss, and those who please may hear too.
A *plenum* in our *wine* shall flow, with plus and plus behind, sir,
But if our stores grow *minus* low, a vacuum you'll find, sir!

The musical life of Harvard at the present time is manifested in the following fields,—The Department of Music, the Pierian Orchestra, the University Band, the Glee Club, the Chapel Choir, the Musical Club and the Instrumental Clubs, together

Early Howard Song (about 1760)
June, "Maggie Bender"

with other smaller and more ephemeral organizations which, nevertheless, represent a definite love for music on the part of the students.

In our historical account we shall emphasize the orchestra, since there are more data in connection with the founding of instrumental[1] life among the

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[1] This order of treatment implies no odious comparison between vocal and instrumental music. Scholars, in fact, disagree radically as to which should be given the priority, the voice or the instrument. Although from an anthropological point of view this question is as academic as that about the chicken and the egg, the conjecture is a shrewd one that pleasing musical sounds were made earlier by some instrument than by the human voice. Incentive was given to this development by frequent experimentation with blown-upon reeds, the horns of animals and the plucking of the hunting-bow string (compare the Greek legend of Mercury and the membranes of the dead tortoise). The voice, to be sure, is generically the oldest instrument for making sounds; yet we err if we think that it was originally a musical instrument in any artistic sense. For many centuries, in fact, when men and women tried to sing, their voices were so crude and harsh that instead of giving pleasure they were more likely to put the listener to flight. As late as the 11th century we have this comment from an Italian traveler who heard the famous singers of the Monastery of St. Gall:

"The men this side of the Alps, though they make the thunder of their voices to roar towards heaven, can never mount to the sweetness of a soft modulation. Truly barbarous is the roughness of these throats, hardened by drink; when they try, by lowering and raising the tone, to sing with sweetness, nature shudders, and it sounds like a wagon rattling over the frozen pavement in wintertime."

For fascinating comments on this whole period see the romantic story "Ekkehard," by Victor von Scheffel.

students than in any other field, and since this growth has had a far-reaching influence, not only at Harvard but throughout the country. It is also true that the development of musical intelligence, both technical and creative, has always depended more upon the playing of instruments than upon singing. Now that the *mis-en-scène* has been established, let the curtain rise on the definite activities of "Music at Harvard."

CHAPTER II

The Pierian Sodality Orchestra

Although the Society with this grandiose title[1] was officially founded in 1808, it seems incredible that it suddenly sprang into organized existence like Pallas Athene from the head of Zeus. We are justified in assuming that there were premonitory symptoms of a desire among the students for instrumental music, so strong that certain enterprising ones

[1] This was presumably suggested by the well-known lines from Pope's "Essay on Criticism":

> "A little learning is a dangerous thing;
> Drink deep, or taste not the Pierian spring;
> These shallow draughts intoxicate the brain,
> And drinking deeply sobers us again,"

Harvard students in former days being familiar with the English classics. However that may be, a young "Harvard hopeful," asked recently for comments on Beethoven's C Major Sonata (the one dedicated to Count Waldstein, a matter of current knowledge), blandly referred to the work as the Waldorf Sonata—this being the name of a cafeteria in Harvard Square.

worked to establish these tentative efforts on a firm foundation. In the absence, however, of definite record we are forced to rely on surmise. The coöperative spirit, the instinct to do things together, is strong in young men, as seen in athletics. The grouping of instruments or voices is also a natural tendency of music, the very foundation, in fact, of the growth of harmony. For a single violin, flute, or bass-viol is even more lonely than a single voice. It is, therefore, logical to assume, certain players upon orchestral instruments being granted, that these men should desire to combine their efforts into some kind of instrumental ensemble.

At first the instruments were very heterogeneous, and not for many years was a grouping established in accordance with the accepted standards of European orchestras.

The basis, in fact, for the development at Harvard of both vocal and instrumental music was the same, i.e. the natural desire on the part of students to sing and play *together,* to furnish music for ceremonial occasions, and to entertain friends. That for some time their efforts were along social rather than purely artistic lines is no ground for criticism, but rather is proof that their instincts were sound.

HARVARD UNIVERSITY ORCHESTRA
Malcolm Holmes, '24, Conductor

For music and the drama (so closely interwoven) are the most coöperative of the arts. We do not paint, engrave, or poetize together, but we do naturally sing, play, dance, and act together. As we look back from our period of two definite organizations, the Pierian Orchestra and the Glee Club, each devoting itself chiefly to instrumental or to vocal music, we shall err if we think that such a line of demarcation was established at once. For many years, the medium for music-making was a mixture of voices and instruments. Considering the time and the heroic struggle necessary to establish our Federal Union, we may reasonably surmise that young students could not immediately work out a logical and definite policy for instrumental growth.

In this account it is necessary to divest our minds entirely of what is meant by the modern orchestra, with its definite organization into contrasting and yet blending families of instruments. As a matter of history it was as late as Alessandro Scarlatti (1659-1725) that there was ratified the arrangement of strings into the five groups of first and second violins, violas, 'cellos, and double basses which is the foundation of our orchestra. Haydn

between 1750 and 1790 first organized the orchestra in "choirs" (as they were called) of strings, woodwind, brass, and percussion.

The records of the Pierian Sodality, from the year of its birth in 1808 to 1821 (the records are lost for eleven years) and from 1832 to 1935, are valuable documents and are kept among the archives of the University; for there is an unbroken chain of cause and effect between the Pierian, the Harvard Musical Association founded by the graduate members in 1837, and the Boston Symphony Orchestra. That comparatively early in its history the emphasis was upon instrumental music is shown by the motto on the seal of the Sodality which was adopted in 1837, "Sit Musa *Lyrae* Solers." The young men who made these records took themselves and their cause seriously and showed no little executive ability and perseverance. We find among the officers and members many names, such as Minot, Cabot, Palfrey, Jackson, Apthorp, which throughout New England annals have distinguished themselves in varied fields. It has been fascinating to examine such documents, and the citations given show an unusual mixture of high purpose, wit, and boyish spirits. There is, to be sure, considerable

emphasis laid upon "elegant suppers," the serenading "pulcherrimarum puellarum," and the artistic glow caused by alcoholic stimulant. The term "Sodality," in fact, means companionship, and music has power to establish fraternity and a coöperative spirit. Nor is music a didactic art; it has always been closely connected with the love impulse (consider the love songs in every nation) and these events happened before temporary legislation had deprived us of wine and beer.

Regrettably the records are somewhat deficient in the following important matters: just what types of instruments and how many were used, what kind of music was played, and what were the standards of performance and of taste. They convince us, nevertheless, that we are following the trend of an unusual movement in our country, and that the founders of the Society built far better than they could have foreseen. The date 1808, therefore, is significant in the development of music, not only at Harvard but in the country, and the founders of instrumental music will be held in lasting remembrance. These early efforts were naturally crude and very incomplete, and must often be judged from a social point of view, rather than

from one artistic or even specifically musical. We are prone to forget how complex an instrument for musical expression is an orchestra and how varied are the factors. For the formation of a chorus the material lies ready at hand, nature herself having created the four different voices necessary for a harmonic basis—soprano, alto, tenor, bass. Even if the medium be men's voices alone, there is the natural division into first and second, i.e. high and low, tenors and basses. As voices, furthermore, are always singing definite words, except in the rare cases where for special coloristic effect they merely vocalize, the metric swing of the words is of great assistance in the securing of rhythmic unity, and the definite meaning of the text gives a clew to the spirit of the interpretation. How different is the situation when we consider an orchestra. Even in the strings—the foundation of an orchestra in distinction from a band—it was exceedingly difficult to secure the four parts. Assuming sufficient violins for the soprano and alto voices, violas, 'cellos, and contrabasses for the lower voices were extremely rare in the early 19th century, and to play upon those instruments even passably required special training in instrumental technique.

As for the other instruments which give variety, color, and rhythmic vigor, i.e. the wood-wind, brass, and percussive groups, for many years it was impossible even to consider them. They did not exist in this country, and had they been on hand no one could have played them. In early Pierian annals the few exceptions to this statement are the prevalence of flutes and a certain number of the simpler brass instruments, such as cornets and trombones. The flute[1] is generically the oldest of the wind instruments and also the easiest to play upon in some sort of fashion. The keys of a flute produce *exact* intervals, and though there are certain characteristic effects which require subtle control of lips and breath, any fairly musical person can pour out his soul on the flute in a manner which will not drive the hearer to take to the woods. The flute had also become a social convention in England and France. A well dressed young man who played the flute gracefully "cut a fine figure," and the instrument sounds well out of doors; it was appropriate, therefore, for serenades and social festivities.

[1] See the monograph on "The Αὐλός or Tibia," by the late Professor Albert A. Howard, *Harvard Studies in Classical Philology*, vol. IV, 1893.

The flute has not the rhythmic intensity of a violin, nor the romantic suggestiveness of the horn or clarinet. It was just the natural and suitable medium for the musical intelligence and taste of the early 19th century. There were, in fact, periods when the Pierian Orchestra consisted chiefly of flutes. What cooling strains must have been produced to soothe the hearts of men in a restless, feverish young country! In professional orchestras the whole world is searched to secure virtuosi on the clarinet, French horn, bassoon, and harp, and the technical difficulty of these instruments is shown by the fact that consummate artists on them in any given generation can be counted on the fingers of two hands. As to the Pierian Orchestra, if we would form a just opinion of its early efforts, we must bear in mind that a singer uses his instrument instinctively because the singer and the instrument are one and the same, whereas any orchestral instrument being *outside* the player, he has to have ears and feelings in his fingers, lips, tongue, and breath. The perfect intonation and charming euphony which we associate with a professional orchestra presupposes the presence of players technically perfect on each instrument, and also years of training, so that the

instruments so different in timbre, register, dynamics, and speed *sound as one;* i.e. have a perfect ensemble.

Any nation can keep up an appearance of musical taste by a succession of public concerts and operas, but when you find its people practicing quartets and other concerted music, vocal or instrumental, for their own pleasure in their own homes, then you know that a real musical life is there. That was the musical life of England in the seventeenth century, and it has begun again in the twentieth, chiefly amongst those parts of the population which are not overburdened with the deceitfulness of riches.

But the general practice of *instrumental* concerted music means a higher state of musical cultivation than concerted *vocal* music implies, for to enjoy that you have to be able to think in terms of *music itself*, apart from its association with words, and further, it means a more advanced technical education. People can sing to a certain extent by the light of nature; it requires comparatively small training to enable any one with a good natural voice to sing well in a madrigal, but even Doctor Johnson, that most unmusical of Englishmen, saw that the case is very different with a stringed instrument.

"There is nothing, I think, in which the power of art is shown so much as in playing on the fiddle. In all other things we can do something at first. Any man can forge a bar of iron if you give him a hammer; not so well as a smith, but tolerably. A man will saw a piece of wood, and make a box, though a clumsy one; but give him a fiddle and a fiddlestick, and he can do nothing."

So concerted music for stringed instruments flourishes wherever the musical perception is not only strong, but technically developed.[1]

As we ponder, therefore, upon such considerations, we may well marvel that these young Harvard students could unite the material at their disposal in such a way that even bearable results were produced. But whatever the outcome judged by artistic standards, they might have spent their time and efforts less profitably, for they were enabled to begin a cultivation of their ears, eyes, imaginations, emotions, and manual skill.

A condensed account of this growth is now given in the form of the official records themselves, for any transcription obliterates that fresh vigor which

[1] Cited from *The Growth of Music*, by H. C. Colles, Part II, p. 129.

only youth can supply. In the formation of an orchestra these formidable questions have to be faced: what music shall be played, what instruments shall be used, who shall train and direct the players? Such a complex and highly coördinated musical instrument as an orchestra can no more be born from mere enthusiasm than an army from a rabble of young men imbued with military ardor, for the analogous questions would be: what weapons shall be used? where shall ammunition be procured? what general is to command?

At a meeting held on the 6th of March, 1808, by a number of students in Harvard College it was unanimously agreed to institute for their mutual improvement in instrumental music a society to be denominated the Pierian Sodality, which should be under the direction of four officers, viz. president, vice-president, secretary, and treasurer. The first officers were Alpheus Bigelow, Jr., Frederick Kinlock, Joseph Eaton, and Benjamin Bartlett.

May 10, 1808; serenaded;

June 15 voted: If any member neglect to copy the tunes which shall be noted on the list into his book, he shall be fined twenty-five cents for each tune.

At the first anniversary of the Society on March 6, 1809, a meeting was held at the home of a Mr. Morse where, we are told,

a most excellent supper was prepared of which the members partook. As the cloth was removed a number of appropriate songs were sung and toasts drunk. The greatest order and harmony were observed during the entertainment and when the members retired to their chambers their conduct was such as did honor to themselves and to the Society to which they belonged.

March 15, 1810, there is found the first mention of music, for it was voted to receive a piece proposed by Chase called Handel's "Air."

October 22, 1810; A committee was appointed to buy a bass viol.

November 23, 1810, Handel's "Air" and Handel's "Gavot" (*sic*) were appointed to be copied and learned by each member for the next meeting.

July 12, 1811, it was voted that each member shall copy and learn Handel's "Water Piece" and Barnet's "March."

May 7, 1814, the Society now consisted of seven men, besides the honorary members.

October 18, 1814, voted: to have the following additional instruments: horn and bassoon.

On a Tuesday in October, 1814, Exhibition Day, at 10 o'clock repaired to the Chapel and after some of the exercises had been performed played the "Divertimento" with wonderful style and execution in the presence of a very respectable and splendid ordiance (*sic!*).

March 31, 1817, the Sodality met for the purpose of considering the propriety of inviting professional musicians to assist in performing at Exhibitions.

At the meeting of October 16, 1818, there was a discussion upon the good effects which were likely to be produced in the world by our Sodality.

Surely these young men were in deadly earnest, and who can say that their aspirations have not been fulfilled?

October 28, 1818, "brandy, soul mellowing, pungent drink divine; 'tis by thy power that we with gods combine."

December 11, 1818, voted: that the Pierian Sodality in conjunction with the Arionics purchase a

bass viol, having for some time depended upon the University Choir for that instrument, our own having been destroyed. At this same meeting consideration was taken of the bad effects produced upon the public mind by members of the Club endeavoring to perform tunes after the meetings are adjourned and thereby making terrible discords and base variations of harmony already incompatible with the organization of so famed a club as the Pierian Sodality.

The first record of original composition is at the meeting of February 26, 1819, when "the club practised the Pierian Sodality Exhibition Music which Granger composed for us to play." It is also stated, "Our music this evening was very excellent but we need a clarionett (*sic!*) or two more to make it perfect."

March 5, 1819, the club met for the purpose of combining with the Anacreontics to serenade President Kirkland.

November 1, 1819, met at brother Flint's rooms; only four members were present. Had a dull and spiritless meeting and poor music as the instruments did not chord.

June 27, 1820, "the Pierians went to Fresh Pond

where they took a handsome supper presented to them and then went out upon the pond in boats. They played extremely well and the music was much improved by the romantic character of the scenery." An early illustration of the effect of Nature upon susceptible youth!

Once in 1832[1] the Pierian spring all but ran dry; it sank to a single member, Henry Gassett,[2] '34. Undismayed, however, this musical Horatius kept the records, practiced the flute alone in his room, in due time gathered about him two friends—thus making a safe enrollment—and the spring flowed once more.

September 25, 1832: "Last term a subject of great importance to the Pierians was agitated among the Higher Powers, i.e. the establishment of a musical Professor in the College. President Quincy intimated to the Sodality that such a plan was agreeable to his wishes and that he would endeavor to

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[1] From 1821 to 1832 the records are lost.

[2] Gassett's portrait may be seen in the Library of the Harvard Musical Association, Boston. Of this society he was a member for fifty years, till his death in 1886, serving at different times as Treasurer, Secretary and Librarian. A fund of $1,200 has recently been left by Henry Gassett, Jr., to be used for the Library.

procure one from the Faculty. The learned members of that august body, however, after due deliberation (as we may suppose) saw fit to veto the measure so important to the interests of the Sodality on account of expense."

March 5, 1833, voted that the serpent belonging to the club be sold and a French horn purchased. The bass horn did not chord with the flutes and it was therefore not played upon. At this meeting we played "God save the King."

September 17, 1833. "The trombone is a great addition to our society."

November 12, 1833: "It was proposed to organize a Glee Club and Moses Palfrey was chosen President." This group is the first direct ancestor of the present Harvard Glee Club.

December 10, 1833: "Had the use of a metronome this evening which is likely to do us much good in keeping time."

April 29, 1834: This record is the first mention of actual singing by the Pierian Glee Club.

June 24, 1834. I cannot refrain from adding in the name of the Sodality a testimony to the deep and universal indignation which is felt at the unjust, arbitrary and tyrannical measures of the Col-

lege Government by which we have lost, for the present at least, four of our most valuable members. How difficult is our condition now from what it was but a few weeks since when the "Sons of Harmony" equaled in number, if not in their music, those celestial maids from whom they derive their name! But we do not by any means despair. The Sodality has seen darker days than these.

September 2, 1834. We practiced as usual and then received an invitation from Mr. George Cabot of the Senior class to serenade Mr. Jared Sparks. We accordingly adjourned by Mr. Cabot's invitation to Willard's Tavern, where we performed with great taste and execution on a bottle of champagne with accompaniments which nothing could have been more in harmony with our bibatory organs or have given our spirits a finer tone. We then took our instruments and accompanied by Mr. Cabot proceeded to Mr. Sparks' house where we played several tunes as well as could have been expected.

October 7, 1834. We are now repairing by degrees the injuries which we have sustained by the outrages lately committed by the College Government.

November 11, 1834. The Sodality met with all present. Our French horn made its appearance this evening for the first time since Heacox left college.

May 18, 1835. Sodality met at Minot's room; played one and one-half hours; learned Buonaparte's "Quickstep" arranged by our respected brother Minot. It goes finely. Played on the piazza at 10 o'clock to the great delight of lovers of good music and then serenaded at Professor Pierce's and Dr. Webster's, where we were invited in to partake as usual.

June 16, 1835. The Sodality received an invitation from President Quincy to play on Exhibition Day, which invitation was accompanied by sundry remarks very complimentary to the merits of the Sodality.

July 11, 1836. In the record of this meeting the Secretary, Mr. Labranche, speaks of "discords sweetest strain." We then adjourned to the President's room where six bottles of champagne, which had been presented to the President by Mr. Higginson on account of the attentions which the former had paid to his family on various occasions, awaited us.

May 13, 1837. We serenaded our beloved Professor Beck.

One day after a College exhibition the Sodality, which furnished music on such occasions, entertained former members who had graduated. From that genial occasion sprang the Harvard Musical Association, organized at Commencement, 1837, in a meeting over which the Rev. Jonathan M. Wainwright (A.B. 1812), later Bishop of New York, presided. This association of Harvard graduates, incorporated in 1845 with headquarters in Boston, was a musical leaven to the community. It gave some of the earliest chamber concerts heard in Boston; it organized the first Boston symphony concert at the old Music Hall on December 28, 1865, conducted by Carl Zerrahn, and from this beginning was developed the Boston Symphony Orchestra. Out of its friendly dinners and discussions came Dwight's *Journal of Music*, the Cecilia Society, much agitation for the teaching of music at Harvard, and generous donations for the same.[1]

August 3, 1837. At the meeting of this date the

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[1] *The Harvard Musical Association*, 1837-1912. The Association now has a clubhouse at 57A Chestnut Street, Boston, and an excellent library of music.

following were unanimously elected: Rev. Dr. Frothingham, Professor Henry W. Longfellow, Edward A. Hilliard.

April 8, 1839. Sodality met at Secretary's room at 7 o'clock. Brother Jacobs appeared with his 'cello. It was a great addition. A new life was instilled into us. We played for two hours until reminded by the proctor that the laws of the Parietals were violated. Alas! there is no music in his soul.

May 7, 1839. Although there was no festive entertainment in the afternoon, as usual, yet in these days of temptation and reform, it is no small honor to the Sodality that its membership can find *harmony* a sufficient bill of fare.

June 20, 1839. We examined Mr. Blood of the Junior class to report his proficiency on the clarinet.

June 7, 1839. Decided to examine Hussey of the Junior class on the bass horn.

September 9, 1839. Sodality met at half past seven; played until half-past nine and then adjourned to the piazza where we played the celebrated air by Haydn—the Austrian Hymn—which was received by our auditors with a great deal of applause.

October 15, 1839. Exhibition Day at last arrived,

to which we had long been looking forward. The horn arrived on which we were to stake our reputation. To the great amusement of our auditors such strains of rich melodious music never on any similar occasion were heard to flow from the Pierian Sodality. I do not risk this statement on my own hazard, but it is in accordance with the confessions of several gentlemen of high musical talent and, last but not least, of President Quincy.

December 16, 1839. Sodality met at 7 o'clock and played in a most delectable manner. Music has charms doubly delightful; it calls forth the deepest emotions of the soul, it purifies the heart, it cleanses one of the infirmities which flesh is heir to.

April 10, 1840. Met at Minot's room at half past ten for the purpose of going on a serenade. Started from Cambridge about eleven and arrived at Watertown in less than half an hour. We played to the entire satisfaction of several beautiful ladies exquisite melodies from Haydn, Schmidt and Beethoven.

April 21, 1840. We met at Partridge's room at nine to make preparations for serenading Miss Quincy, our renowned President's daughter who on this evening was to be joined in the holy bonds of matrimony.

April 5, 1840. We met at 9 o'clock in Dr. Beck's recitation room and commenced with "Lodoiska" of Cherubini. We played it quite acceptably, but not so well as it might have been played by the more skillful.

September 21, 1840. As none of the members of the Sodality chanced to go to see the divine Fanny Ellsler,[1] our first regular meeting was held this eve-

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[1] Auguste Ehrhard in his life of the dancer gives an amusing account of her triumphal tour in this country. She conquered Boston, "that city known for its austerity, by dancing for the Bunker Hill monument." Quakers were converted by her dash and grace. "For these puritans, the theatre was a place of perdition. Fanny drew them, even in Boston where the sect had a special reputation for austerity. At New York one of these devout persons, throwing his Bible over the windmill went straight to the Park Theatre and begged James Sylvain, the partner of Fanny, to procure for him at any cost, one of the intoxicating dancer's shoes. Sylvain sent the amorous Quaker to his charming comrade's maid."

The story of Emerson's and Margaret Fuller's enjoyment at seeing Fanny Ellsler is well-known, but coming from America's greatest philosopher, Emerson himself, is worthy of repetition. In his journal he wrote about her analyzing her art, and then: "As to the morals, as it is called, of this exhibition that lies wholly with the spectator. The basis of this exhibition, like that of every human talent, is moral, is the sport and triumph of health or the virtue of organization. Her charm for the house is that she dances for them or they dance in her, not being (fault of some defect in their forms and educations) able to dance themselves. We must be expressed.... The immorality the immoral will see; the very immoral will see that only; the pure will not heed it—for it is not obtrusive—perhaps will not see it at all."

ning at 8 o'clock. Although our number is now reduced to three, yet there is every prospect of the Sodality being again raised to that exalted position in the University which it has always held.

October 5, 1840. We played a *quartet* for flutes (!) composed by Mr. Smith, which was very fine.

April 28, 1841. The evening was beautiful, the mild moon shed its soft ray over the poetical town of Cambridge, and the stars peeped out as if delighted with the sight of the earth again after ten days of cloudy and stormy weather. In such circumstances it was not remarkable that it should strike the Pierian Sodality that it was the very night to serenade. Accordingly after practicing a few tunes we proceeded to Dr. Webster's, who politely asked us in to take a glass of wine. We played and sang a few tunes and Brother Joe and the Doctor performed the overture to Mozart's *Figaro*, the latter accompanying the piano on the flute. From this place we went to Miss Fay's, then to Mr. Otis's, Miss Davis's and Mr. Foster's.

May 3, 1841. Brother Ladd appeared bearing an instrument which he said was a bassoon, the tone of which was pronounced very fine.

May 31, 1841. Few of us who assembled on that night will forget the pathetic strains of the bassoon, which appeared to come from the proboscis rather than the mouth of Brother Ladd and which sounded like an old woman of ninety attempting to sing "Old Hundred." (sic!) No one will forget the complaining notes of the squeaking flutes interrupted as they were by the sobs of the performers or the dolorous snorts of the horn poured forth as they were with unusual strength by Brother Smith.

June 8, 1841. Brother Smith's horn formed a very desirable medium between the flutes and the bass instruments. In this same record Brother Ladd's bassoon is referred to as a "tooting weapon" resembling a blunderbus.

May 17, 1842. Brother Hall has taken up the trombone and brother Curtis the 'cello and they both get on swimmingly.

July 12, 1842. Mr. Frothingham became a member as he was a skillful player on the Eb clarinet.

Sept. 13, 1842. We find the official formula for initiating a new member. The President is to say to him: "Harmony, sir, is the first grand principle of nature. We see it in the gorgeous hues of sunset

and the many-colored leaves of the autumnal forest; we hear it in the murmuring of the brook and in the song of birds; in the humming of the insects and the whispering of winds, and that beautiful fiction of the ancients that the spheres in their motions made celestial music, being but an expression by allegory of the idea that harmony and perfection are inseparable. In signing our constitution you will promise to devote yourself to the preservation among us of social and musical harmony; to keep sacred the secrets of the Sodality; to obey its laws and by all means in your power to promote its best interests."

September 20, 1842. Brother Curtis presented a new air from "Norma" arranged by Brother Smith.

September 29, 1841. Practiced the air from "Norma," "Di Tanti Palpiti" and "God Save the King."

November 8, 1842. Good practicing was done especially on the far-famed "Caliph of Bagdad."

December 27, 1842. We read that, as the Faculty has decided that it would be better for the Secretary, Mr. Hunt, to leave the peaceable town of Cambridge for a few months, "I shall not absolutely forget the Society, but intend to meet every

Tuesday night in my room in the country and play the post-horn part."

April 3, 1843. We find a reference in the record of this date of a so-called "Handel Institute" being joined to the Sodality for the purpose of creating *musical taste* in the College, an early example of "out of the mouth of babes and sucklings."

May 16, 1843. Miss Cunningham appeared at a brilliantly lighted window in curl papers and a night cap trimmed with blue ribbon.

June 22, 1843. At a meeting of the Pierian Sodality this evening the following spirited resolutions were proposed and accepted: Whereas the Secretary of Harvard College with unprecedented barbarity under pressure went so far in his asinine wisdom as to administer public admonitions to the Pierian Sodality individually for absenting themselves from Cambridge during the whole night, amusing some and annoying others, and Whereas the same Faculty have forbidden the Society from performing in the College yard for the innocent amusement of the students; Resolved: That we do not perform at the coming exhibition and that when Praeses proclaims "Musica expectatur" either a dead silence may prevail or the audience be charmed

with the strains from that damned old organ.

June 29, 1843. First definite notice of what the grouping of instruments was. The record states that at this time the band was composed of one first flute, two second flutes, one third flute, two trombones and an ophicleide, or serpent (the precursor of our bass-tuba).

August 31, 1843. We practiced an extract from "Norma" arranged for four flutes and 'cello.

September 14, 1843. We read that the band for the Exhibition consisted of 5 flutes, 2 trombones, one French horn and ophicleide.

October 10, 1843. Brother Smith performed a solo upon the ophicleide that caused the ceiling to vibrate, so that the Club thought that some one overhead must be chopping wood or dancing.

June 29, 1844. We read that the Band has diminished to two flutes, a French horn and an ophicleide.

December 16, 1844. We read of two members performing a duet on the clarinet and violin.

May 6, 1845. In this record we find a specimen program of the music played at Exhibition.

Quickstep
Love Not, Quickstep

Jolly Raftsman
Pot Pourri (Norma)
Worozo Waltzes
Baden Baden Polka
Aurora Waltzes

October 6, 1845. It is with inexpressible pain that the Secretary records the transactions of this meeting. No one of the members seems to have come with a desire to play and all the instruments act as if possessed with an evil spirit. Even the 'cello seemed determined to flatten the tone of the other instruments; it persisted in being obstinate and unruly for nearly an hour. Altogether it was a shameful meeting, for nothing was done of any consequence and many beautiful pieces actually murdered by the horrid discords.

December 27, 1848. Record of a meeting in which the Society consisted of only three members.

March 28, 1849. The numbers have risen again to eight.

May 23, 1850. We learn that the Society comprises the following instruments: seven flutes, *five violins*, one clarinet, one 'cello, one cornet, one French horn, and one trombone.

July 9, 1850. An early record of a custom which later was much practiced by the orchestra, that of inviting citizens of Cambridge to play with them, for we read that an embryonic orchestra which has been formed by some of the citizens[1] of Cambridge came with their several instruments and made a great addition to the Pierians. Played the overture to the opera "Don Giovanni" by Mozart with greater success than might have been expected from the nature of the music. The only trouble met with was in the horn and cornet which were silent most of the time on account of getting lost in a rest of twenty-seven measures. After playing a symphony of Mozart's we adjourned.

September 15, 1851. We practiced many pieces, and praised our new contrabass which made its first appearance this evening.

September 18, 1851. Met and played abominably.

September 26, 1851. Met and played like thunder.

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[1] In this connection let us state with gratitude that this manifestation of coöperation was often shown in following years notably by John Hubbard, the proprietor of the drug-store now known as Billings and Stover, an excellent player on the trombone, by William Richardson, an experienced bassoonist, and by Charles Peabody (H. Ph.D. '93), an unusual virtuoso on the flute. This support by older musicians was of great help to the orchestra in its formative years.

October 3, 1851. Met and played very successfully.

October 20, 1851. The worthy Sparks had allowed the members of the Sodality the privilege of cutting this afternoon for the purpose of practicing. Every piece was performed splendidly. We had a contrabass from the Baptist Church.

October 21, 1851. Our playing called for the warm approval of Professor Pierce. We practiced a duet from "Lucia" for horn and flute and also an aria and chorus from "Lucretia Borgia." Comments on Exhibition performance of the Pierians received the approval of Professors Pierce and Child of the University, of the speakers particularly and of the ladies universally. On the other hand we were damned by the *New York Herald*, that magnificent journal of polite literature in a neighboring metropolis, from which censure is an honor and praise a blot. We may be thought to say too much of our performance, but do it on this account. This is the first time that the Pierians have been to so much labor and expense in getting up the music and have cut loose from the common and ill-arranged music they formerly played and have aspired to something more *classical!*

March 28, 1852. We practiced the Overtures to Don Giovanni and to Tancredi.

April 25, 1852. We practiced Mozart's "Marriage of Figaro" with much success.

June 3, 1852. Practiced a Galop from Stradella and also "Vedrai Carino."

December 1852. For many reasons it has been impossible to hold the meetings during the last part of the term with that regularity with which they have been previously held; but the Society is convinced that to their influence is the world indebted for the increased attention to music which is manifested by the great body of students.

December 24, 1852. We find a further assertion of dignity apropos of the proposed initiation of young candidates who thought that the Pierians were the most dissipated men in college and that under pretense of music they indulged in strange suppers out of unsuspecting freshmen. The Pierians, therefore, assert "that their main and only object is the cultivation of their musical powers and that suppers were only incidental." In this same record we find a reference to a singing body called the Harvard Glee Club, which proposed that they and the Pierian Sodality should fit up a room together

for the joint use of the two organizations. This proposal was carried out and the room successfully used for several years.

April 5, 1852. Played our pieces in a manner not to be surpassed, the last of which was the Overture to "Don Giovanni."

April 18, 1853. The Sodality practiced from seven until nine. The members were much pleased with the manner in which our waltzes were played, but did not seem to appreciate fully the grand Potpourri from the Huguenots.

October 15, 1856. It becomes my duty as Secretary of the Pierian Sodality to notice an era in its history similar to that of 1832. The meetings during the past years have been few, but regular, and the musical exercises in no case omitted. Since the autumn of 1853 the records seem to have been wholly neglected; the seeming lack of interest is owing to a remarkably low ebb of musical zeal in the college and to a scarcity of men eligible to membership.

As in 1832, by the persevering exertions of their worthy president, Gassett, the fraternity was raised to a position more prosperous than ever, so now has it been rescued from its feeble and almost des-

perate condition by the only surviving members, Dearborn and Crowninshield, whose indefatigable energy and untiring devotion to the cause of music cannot fail to raise the Sodality to heights of prosperity unequaled in previous history.

November 13, 1856. The serious standards of the Society are shown in the record of this date, in which the charge is brought against a proposed candidate that he has a natural predisposition to the singing of coarse songs, yet arguing, as it did, that the man had a voice, could sing and could possibly be a great acquisition to the Sodality in its vocal department, this failure was overlooked and we agreed to give him a moral character unexceptional.

From the record of March 2, 1857, we learn that the members had sunk again to three. The orchestra consisted of one first violin, one cornet, and one flute.

March 16, 1857. There was much difficulty during the evening in keeping our respective instruments in tune owing partly to a very damp atmosphere, but also to the absence of our cornet, which seems to have a happy facility of smothering up

any little discrepancies or false notes which must sometimes occur in an amateur orchestra.

March 19, 1857. It was moved that Carl Zerrahn be asked to attend one of our meetings and afford us the benefit of his advice.

March 27, 1857. First instance of the Pierian Sodality placing a distinct money value upon its ability. We read in the record of this date that the Society was asked to furnish music at the coming Exhibition at the rate of $2 an instrument. After discussing the gross insult offered to our talent, it was voted that nothing less than $26 could be accepted.

March 30, 1857. Met, practiced, liquored and adjourned.

April 30, 1857. The arrangement from "Favorita" made by a Mr. Schultze of Boston met with rather a faulty rendering, being much more difficult than anything ever before undertaken. Under Mr. Schultze's instructions, however, we were able before the close of the meeting to give it a most stirring effect.

March 2, 1857. The Sodality assembled in the Chapel at 10 A.M. and practiced until 12 in most wretched time, tune and taste.

May 4, 1857. The double bass of Mr. Wolf Fries made a very perceptible difference in the volume of our tone and its effect in the forte passages was most stunning.

In the autumn of 1857 we find that the officers were Crowninshield, President; Rumrill, Vice-President; Shaw, Secretary and Treasurer; the orchestra consisted of two violins, three flutes, a 'cello, and a double bass.

At the meeting of September 4, 1857, it was voted to raise the initiation fee to $10.

October 12, 1857. In the record of this date we find the first notice of a *viola*, which had been undertaken by Mr. Hayward and which was said to make a great improvement in the orchestra.

October 13, 1857. The long looked for morning has at length dawned and proves to be just the day for stringed instruments—cold and dry. The program for the Exhibition day in 1857 was Fort Adams March; Selection from Traviata, Selection from Favorita, Dreams of Air, L'Inconnue; Fair Harvard.

March 16, 1858. Our energetic president, brother Benjamin William Crowninshield, started some time ago a desire to form a good college Glee Club and

this idea he has carried out this term. It was proposed and carried that the Pierian and the Harvard Glee Club should take a room together as they would then be able to furnish it better and carry on everything on a grander scale than each one alone could do. This room was the old room of the Theta Delta Chi. It is over Saunderson's grocery store, corner of Holyoke and Main Streets. The room was well furnished and contained a grand piano from Chickering's. In an adjoining apartment was a barrel of very excellent ale.

May 4, 1858. The program for the Exhibition of this date contained a selection from the "L'Etoile Du Nord" and from "Massaniello."

In a joint concert given on June 9th, 1858, by the Glee Club and the Pierian Sodality, under the management of Crowninshield, who was president of both organizations, we find compositions by Mendelssohn, Donizetti, Cherubini, Lortzing, Flotow, and a song by that distinguished Harvard alumnus, Francis Boott. For this concert, given in Lyceum Hall, Cambridge, six hundred tickets were sold. The witty and enlightening review by J. S. Dwight (H. 1832) is herewith given:

MUSIC AT HARVARD

College Music[1]

A concert under (or almost under) the classic elms of Harvard, of music vocal and instrumental, performed exclusively by students, is a new thing under the sun. We had barely room to say last week that we had attended such a concert, given by the old "Pierian Sodality" and "Harvard Glee Club," in the Lyceum Hall at Cambridge. We had too many pleasant memories connected with the old Sodality, to be able to resist the courteous invitation tendered us in person by the president, upon whose violoncello bass all the harmonious elements now pivot. It was a different affair in our day—a quarter of a century ago. Then we were little better than a flute club (every music-smitten collegian played the German flute as ardently as Mr. Swiveller),—a cloying concentration of mere sweetness,—relieved however by a couple of brave French horns, a basset horn and trombone, and sometimes a bass viol, as we called it, and a clarionet (sic); well that the latter ceased its exhaustive draft upon the lungs in good season or we should not be here to write about it! The gentlemanly and artistic violin was not then known in college. We had perhaps a dozen members. Music enjoyed no general recognition

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[1] *Dwight's Journal of Music*, Boston, Saturday, June 19, 1858.

in the college system. The club existed but by sufferance; and consequently its members did not always feel that they were put upon their good behavior. There were some wild times; but there were periods of splendor, as well as of eclipse in its history. More than once, since that time, it has almost died out; then again some genuine enthusiast or two revived it.

There is a somewhat better state of things in college now. Music is at least beginning to be recognized. The government have gone so far as to appoint an instructor in sacred music, and put the chapel choir in proper training; although we do not learn that said instructor has to do with either of the clubs above named. But certain it is that Music is far more appreciated among the leading minds at Harvard than it ever was before. The musical progress of the community about the college of course exerts an influence there; and some effect undoubtedly is due to the organization among Cambridge graduates, some twenty years since, of the "Harvard Musical Association," which sprang immediately from the old "Sodality." Be this as it may, the concert on Wednesday evening gave evidence of a higher musical culture among the students than past experience led us to expect. The vocal selections were mostly of a high order; and the instrumental pieces, although belong-

ing to the category of "light" music, were such as the occasion and materials required, and showed good skill and taste in treatment. Here is the programme:

1. Nord Stern Quadrilles; Strauss.
2. Serenade: Eisenhofer—Rhine Wine Song; Mendelssohn.
3. In Terra; Solo. (Don Sebastio; Donizetti.)
4. Integer Vitae.
5. Love; Cherubini.
6. Huntsmen's Farewell; Mendelssohn.
7. Amelie Waltzes; Lumbye.

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8. Wecker Polker. (Ballet of Faust.)
9. Serenade; Baker.
10. Sestette. (Czar and Zimmerman); Lortzing.
11. Drinking Song; Mendelssohn.
12. Cavalier Song; Boott.
13. Pot-Pourri, (Martha) Flotow.
14. College Songs.—Fair Harvard, with words by Rev. Dr. Gillman. Written for our Bi-Centennial in 1836.

The "Pierians" are no longer a mere flute club; they numbered upon this occasion three good violins (forming the left wing); a 'cello (worthily presiding

in the centre, as we said before, with steady and controlling dignity); two flutes plus one cornet, for the right wing; the whole flanked by a Grand Piano played by four hands:—just a nice little orchestra for the graceful Strauss and Lumbye waltzes. These were played with a precision, delicacy and spirit, which showed skill enough to master higher kinds of music, with the addition of a few more instruments. It is a good sign that collegians have begun to cultivate the piano and violin. It must of itself lead to study of the more classical schools of music. When the favor in which music is at length regarded by the Academic "powers that be," shall ripen into actual provision for music among the other recognized "humanities," when the Professorship of Music shall be founded, there is no telling with what ardor students will devote themselves to Beethoven and Mendelssohn and Bach and Mozart.

Something in this right direction might be seen already in the performances of the "Glee Club," composed of sixteen voices, who sang the Mendelssohn part-songs, the Latin chorus, etc., wholly without accompaniment, with admirable blending, light and shade, etc.,—quite up to the standard of our German "Orpheus," as we thought, and more uniformly in good tune. The Cherubini Quartet was a beautiful

composition, and so finely sung as to be imperatively encored. So in fact were more than half the pieces. It was a most excitable, enthusiastic and responsive audience; neither the students, nor the enthusiastic fair (who with them naturally constitute as good a mutual admiration society as you will find) appeared to have the least respect for Mr. Punch's diatribes against the "encore swindle."

Well, it was a pleasant evening; like a realizing in one's children some of the fruitless aspirations of his own youth. A gratifying symptom, too, that the young men in College, who were wont to waste themselves in low and sensual indulgences, are learning to find that genial excitement which their natures crave in purer and more wholesome channels. Glee clubs and boat clubs are good alike for body and for soul.

September 13, 1858. It was voted with the concurrence of the Glee Club to subscribe to *Dwight's Musical Journal.*

September 20, 1858. We practiced a quartet from Rigoletto arranged by Mr. Schultze.

September 27, 1858. Crowninshield informed the members at this meeting that he must bid them good-by as he was to sail for Germany, whither

he was going to perfect the art, the foundations of which had been laid by the Pierian Sodality. This is perhaps the earliest occasion of a Harvard student going abroad to study music.

March 29, 1859. It is recorded how gratifying it was to see so many stringed instruments, as these are always the hardest to obtain. We have at this time *four violins*, one 'cello, two flutes, one cornet, and four hands on the piano, making the best selected orchestra the Pierians have ever had.

May 10, 1859. We had obtained from the Library of the Harvard Musical Association of Boston, an outgrowth of the Pierian Sodality, copies of twelve of Haydn's grand symphonies arranged for piano, two violins, 'cello and flute, and after practicing our regular pieces for full orchestra, we proceeded to try these and became so infatuated by their harmony that we continued playing until one o'clock in the morning. (Certainly a testimony to the zeal of youth!)

At a joint concert of the Pierian Sodality and the Harvard Glee Club given at Lyceum Hall, Cambridge, June 8, 1859, we find mention of two flute quintets of Haydn.

During 1859 the members of the Pierian again

became small owing to the absence of all the pianists and the 'cellists in the country, which was officially called "rustication."

October 7, 1859. It is recorded that we still miss the bass, but though few we are undismayed. Finally at the end of 1859 the Society became so small that it was deemed inexpedient to unite with the Glee Club in giving a concert and as the 'cello was still banished to the country and it was considered impossible to practice with no bass instrument, meetings were given up until the spring term.

September 8, 1860. Owing to the edict of the faculty against giving concerts the finances of the Glee Club have become low and as the Sodality was not absolutely decayed with lucre, the two Societies have jointly abandoned their old rooms now, for so long a time the abode of the Muses.

September 27, 1860. Record of Mr. Kerr, of the Junior Class, taking lessons on the double bass of Mr. Wulf Fries, the well-known 'cellist. In this same record it is announced that the Pierians are to make a distinct effort to separate the worship of Bacchus from that of the Muses!

October 16, 1860. A very interesting account of a series of rehearsals begun at this time under the

leadership of Mr. Fries, who "impressed on this Society the necessity of minding the pianos and fortes which have always been treated with more or less contempt in this Society."

Exhibition Day. In the record of the Pierian's performance on this occasion we read that they were considered to have played better than ever before and that in the opinion of many they "sounded" just like professionals, the music was so spirited and in such perfect time. At this same time Mr. Wulf Fries was elected an honorary member of the Pierian.

October 24, 1865. The list of officers and members shows several names which afterwards became famous as musicians or patrons of music: George L. Osgood, President; Francis A. Carpenter, Director; J. Arthur Beebe, 1st violin; Henry Goddard Pickering, horn. And in the record of January 10, 1866, we find the names of William P. Blake and William G. Farlow as pianists.

Beginning March 12, 1867, Warren A. Locke, who had served as pianist, became the secretary of the Society.

In the record of May 6, 1867, we find that the orchestra is becoming more complete as there is a

player on the tympani, on the bass drum and on the triangle. The kettle drums were apparently a little unfamiliar, as the player is officially recorded as a "tympianist."

March 25, 1868. We read of a very successful performance of Mendelssohn's "Wedding March."

April 13, 1868. An amusing record which shows that the Pierians were not satisfied with merely boyish efforts, as we read that "the Muses were against us—the violins squeaked, the flutes were out of tune and the brass instruments fearfully noisy." In the record of a concert given June 16, 1868, we find an early notice of the fine playing of Warren A. Locke, afterwards so distinguished and well-known as pianist and teacher.

Beginning March 9, 1869, the secretaryship of the Society was held by Charles H. Williams, who later became the well-known oculist of Boston.

March 10, 1869. A notice of the Overture to Fra Diavolo, which was finally played with great success.

In the notice of the concert of June 23, 1869, we read of a performance of the Concert Piece of Weber by Warren A. Locke and William F.

Apthorp,[1] which was highly praised. On his graduation that month in 1869 Mr. Locke went abroad to study music for several years; another example of a Harvard student with sufficient natural ability to complete his studies on the Continent.

September 15, 1869. There was a discussion of an important new change in policy, which was to have a definite person appointed conductor of the Sodality, instead of taking different men from the players on various instruments.

May 4, 1870. We find a record of a Mr. Bailey, who certainly was unusually talented, as he could play on four instruments: clarinet, cornet, trombone, and bass tuba.

October 13, 1870. A notice of a player on the viola, an instrument only too rarely found in the early years of the Society.

In the record of June 21, 1871, we see that a real orchestra, as we should call it, has at last been formed, for at the concert given on this date we find all the strings, flutes, clarinets, horns, cornets,

[1] Apthorp taught at the New England Conservatory and elsewhere from 1872 to 1886, when he entered the field of musical criticism, and became "undoubtedly one of the greatest critics America has produced." *Dictionary of American Biography.*

and trombones; only the percussion instruments were lacking. The notices of this concert speak of it as the best one ever given by the Society.

April 25, 1873. We find the name of Henry T. Finck as 'cellist, who became such a well-known critic and writer on music, and of Edward S. Dodge '73 as conductor.

September 30, 1873. We find this interesting statement of new aims: "Under the careful direction of Mr. Dodge more work has been accomplished during the last year than ever before. The humdrum music was thrown aside and *classical compositions* taken up. The importance of this step cannot be estimated too highly, as now the Pierian seems on the right path to realize the object of its founders."

Apropos of some discussion as to a room between the members of the Glee Club and the Pierians, we find this statement: "This is rather a poor beginning for a year which promised to be the end between the enmity of the Glee Club and the Pierians."

November 26, 1873. Notice of the Reformation Symphony of Mendelssohn's and the Jean De Paris Overture by Boieldieu.

March 19, 1874. We read of a very successful concert by the orchestra and the Glee Club given in Cambridge, but we are told that the program was *too classical* for the audience. At this concert the well-known song of Mr. Francis Boott "Here's a Health to King Charles" was sung for the first time.

April 24, 1874. A very successful concert was given in Portland. The playing and singing of the students was highly praised by the critics.

January 20, 1875. We read that owing to a difficulty with the Faculty which had forbidden either the Pierians or the Glee Club to give concerts for money, "we have not held a regular meeting for over a month. The president of the college has finally allowed us to give concerts provided the tickets are sold by subscription."

March 8, 1875. On the program of the concert given on this date we find two movements from Haydn's Symphony in G major and the Chorus of Pilgrims from Wagner's "Tannhäuser."

Beginning April 7, 1875, Harry O. Apthorp, cousin of William F. Apthorp, became the secretary.

March 11, 1877. An excellent rehearsal was held

and the president said that the Glee Club was nearly broken up. It certainly could not assist in the concert. It was then voted that we go on by ourselves and give a concert alone. This is the first occasion of the orchestra's giving a public concert by itself, the repertoire by this time being sufficiently varied so that contrast could be secured. In the notice of March 21, 1877, we read that the Sodality gave a concert assisted by Mr. Babcock '77, bass soloist. The Glee Club was not in condition to appear in public and the Sodality had to give this concert without them. The results show that the orchestra was well able to venture before the public alone.

April 30, 1870. We read of the fine playing of the orchestra in Haydn's G major Symphony. According to the Boston papers the orchestra had never played so well before.

October 21, 1879. We find notice of Mr. Morris Loeb '83 as violinist. Mr. Loeb afterwards became a generous benefactor in the development, both of music and of science.

May 25, 1880. The orchestra for the concert on this date is worthy of note since it contains three violas, 2 'cellos, a double bass, and a clarinet.

In the record of April 20, 1881, we find a long

discussion apropos of the proposition which has often been considered by the Pierians—that they should become more of a social organization—and the words are significant as showing the high purpose of these young men: "The fate of many Societies in this college that have been totally enervated through losing sight of their 'raison d'etre' leads me to hope that the Pierians will never allow a love of ease and a feeling of clique to overcome their earnest purpose of cultivating music for its own sake."

May 4, 1881. The orchestra of this date is quite remarkable, as in it we find *all* the strings and, in addition to flutes and clarinets, an oboe, a horn, a snare drum, a bass drum, and a triangle. Morris Loeb had now become the secretary of the Society and we also find a notice of Thomas Mott Osborne '84 playing the pianoforte.

November 9, 1881. We discover traces of friendly feelings between the Glee Club and the Orchestra, as it was resolved that members of each Society should be entitled to the honorary medal of the other Society.

February 14, 1882. Thomas M. Osborne had become the conductor of the orchestra and the notice

speaks of his very efficient work in that position. The secretary at this time was Charles E. Hamlin '83, afterwards well known as Secretary of State.

In the notice of the program of a concert given May 24, 1882, the Spanish Drinking Song composed by Owen Wister was sung. We read that the Pierian has done better this year even than last. Our violins are steadier and our wind instruments have never been surpassed within the memory of 1882.

October 11, 1882. A meeting was held to consider the desirability of continuing or abandoning the combination of the orchestra and the Glee Club. On the motion of Mr. Hamlin it was finally decided to continue the union.

November 6, 1882. We find the notice of a player on the cymbals, triangle, and bass drum, which shows that the percussion instruments are gradually winning a place.

On the program of a concert of December 11, 1882, we find the following interesting items: "Professor Paine's Commencement Hymn" was sung by the Glee Club. Messrs. Frederick Cabot, T. Handasyd Cabot and Thomas M. Osborne gave a very beautiful performance of a movement by Schubert; Carroll Dunham, later very prominent as

a patron of music, played pianoforte solos by Liszt, and Louis B. McCagg and Mr. Liliental sang solos.

In the orchestra of May 18, 1883, we read of an oboe, a clarinet, and a horn.

Beginning December 19, 1884, the secretary was Crosby Whitman, who later became a distinguished physician. Philip Goepp, the well-known Philadelphia critic, served at first as pianist and later became the official conductor of the Pierian.

October 30, 1885. "A rehearsal took place tonight with thirty-five men. The music took a decided brace from the style of former meetings and begins to sound like something. There is a great need, however, of a good oboe player and also a bassoonist." The officers of this year were Seward Cary '86, President, James Loeb '88, Vice-President, Benjamin Carpenter '88, Secretary, Walter Forcheimer '87, Conductor. The personnel of the orchestra of this year contained no less than five 'cellos, T. Handasyd Cabot '86, James Loeb '88 and Walter Naumberg '89, being unusually gifted players on this instrument. We find also two contrabasses, two oboes, and two horns, in addition to the instruments usually represented.

In the spring concert of May 19, 1886, the or-

chestra was composed of forty men, not one of whom was a professional, and played so well that the *Boston Herald* stated officially that the Pierian Orchestra was foremost among amateur organizations in the country. The chief piece on the program was Handel's Largo, given by a string orchestra, Glee Club Chorus (the words for which were written by Professor J. B. Greenough), pianoforte and organ. Professor John Knowles Paine said that this was the finest work the Society had ever done.[1]

In the notice for the concert of December 16, 1887, we find mentioned the excellent violin playing of Nicholas Longworth '91, later speaker of the House of Representatives. According to the record his work was remarkably skillful and finished and he gave promise of becoming a fine player.

In the orchestra for the concert of May 17, '89, we find among the players Louis A. Coerne,[2] 2nd

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[1] The writer was present—his junior year in college—and well remembers the artistic performance under the direction of his friend and classmate Walter Forcheimer.

[2] Coerne, leaving Harvard in 1890, studied several years abroad and became a most prolific composer in every form. His opera "Zenobia" was performed five times at Bremen in 1905. This was the first time that a grand opera by a native of the United States had been brought out in Europe. Further

violin; Maurice W. Richardson, 'cello; Jacob Wendel, cornet. The orchestra might fairly now be called complete, except that the horn parts had to be taken by professionals. On the program we find two original compositions, one by Frederick S. Converse '93, the other by Leo R. Lewis '88.

In the orchestra for 1888-89 we find that there were no less than four French horns, as well as a complete representation on all the other normal instruments. At the concert of December 15, 1891, Mascagni and Reinecke were represented for the first time. A selection from Lohengrin was also played and there were original pieces by Lewis S. Thompson '92 and Percy L. Atherton '93.

December 19, 1890. At the concert of this date we read of the excellent violin playing of Louis A. Coerne.

April 14, 1892, a lecture under the auspices of the Pierian Sodality was given by Mr. Henry E. Krehbiel of the *New York Tribune* on the "Precursors of the Pianoforte." Many beautiful harpsichords and clavichords were brought on from the

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details as to Coerne's career may be found in vol. v of *Grove's Dictionary* (American Supplement). In more recent times Paul H. Allen, '04, has had several of his operas performed in Italy.

famous Steinert collection in New Haven, and Mr. Morris Steinert himself played some novel compositions for these instruments.

In the orchestra for a concert on December 13, 1892, we find two violas and four contra-basses; and in the notice of December 16, 1892, we read that the general verdict was that the Pierians had never played so well.

February 27, 1893. There was a discussion as to whether it might be possible to arrange in Sanders Theater a concert by the pianist, Paderewski, visiting this country for the first time. Later Mr. Frothingham said that President Eliot refused to let Sanders be used for a public entertainment to which admission was charged, explaining the exception made in favor of the Boston Symphony Orchestra because it was "educational" (an early use of this overworked term!). Why, inquire the Sodality records, would not Pierian-cum-Paderewski be educational? Echo answers, "Why?" At this same meeting Arthur S. Hyde '96, who later became such a well-known organist and chorus leader, was unanimously elected conductor.

December 5, 1893. In the notice of this date we read that the Pierian suffers in its ability to gain

popularity from the shadow of the great Boston Symphony Orchestra. A pertinent remark, for it was undoubtedly annoying to play to slim houses in the public concerts instead of to the enthusiastic audiences that worse orchestras than the Pierian enjoyed in small college towns. But it is probable that in the long run the example of the greater orchestra helped the lesser.

Season of '93-'94. The notice of the first concert speaks of the importance of Thomas Safford, '04-'07, an excellent musician, actor and prestidigitator. The annual spring concert of that season was highly praised, both by Warren A. Locke and Professor Paine, the latter saying that it was the first time in years that he had heard the wood-wind instruments played in perfect tune. The comments of the men themselves were significant, showing how clearly they recognized what was desirable in an orchestra and how serious were their aims: "On the whole the year has been a striking success. Never before has the Pierian had a good player on nearly every instrument necessary to a large orchestra. The Pierian now occupies a position as a college club of leading rank. It has become what

it really deserves to be, a musical power, a college factor to be reckoned with."

In the concert of December 18, 1894, we find an original minuet for orchestra by John A. Carpenter, '97.

For the concert of December 11, 1895, there was an excellent orchestra, but Rossini's Overture to William Tell was found too difficult and was wisely dropped from the repertoire.

In the records for the season of 1896-97 we find early indications of the desire to broaden the influence of the Pierian; to that end it was proposed that the Orchestra should make annual trips to New York and Philadelphia, either at the Christmas or the Spring vacation. Although this policy is now definitely accepted by the Faculty, both for the Pierian Orchestra and the Glee Club (athletic teams, however, being allowed to travel about with great freedom), there was stiff opposition for many years when trips by musical clubs were under consideration.

The inferences from these varied records are plain; first, that such a complicated instrument as an orchestra is of slow growth; after more than half a century, however, of experimental effort one

had been formed in the early 80's, and it is still growing and improving. Second, that the students of their own *volition* prefer good music, for we see a steady change from popular and ephemeral arrangements to standards works of Haydn, Mozart, Auber, Rossini, Wagner, and other eminent composers. Since the technique of playing upon orchestral instruments is very complicated, the members of the Pierian have often been trained by professional musicians—orchestral achievement being quite comparable to skill in rowing. Neither players nor oarsmen can make much headway except under professional guidance. Advantage has been taken of the proximity to Boston, with its noted Symphony Orchestra, and three of its members bore such an important part in the growth of the Harvard orchestra that their names will always be held in high honor. They are Gustave Strube, violinist, for many years conductor of the Baltimore orchestra, Modeste Alloo, trombone virtuoso, Professor of Music at the University of California, and Ernst Hoffman, violinist and conductor. The training and influence of these artists for about a quarter-century established standards and traditions to which the Pierian has always remained true.

PHILIP GREELEY CLAPP, '10

Four periods of special attainment by the Pierian orchestra are worthy of mention since they are due to the unusual musicianship and magnetic power of the conductor at each time. For the relationship between an orchestra and its leader is comparable to that between an army and its general. Excellent players and trained soldiers alike depend for their highest efficiency upon the inspiring power of him who leads them. The German Emperor Wilhelm I once said upon hearing an orchestra under Wagner's leadership, "I should like that man to command my armies." The first period was from 1884 to 1887, when Walter Forcheimer '87 was conductor. He was himself a gifted violinist, was well versed in orchestral technique, and exercised a firm yet persuasive influence over his men. He later became a noted ophthalmologist—an instance among many that a musician need not be a one-sided, ultra-temperamental specimen of mankind.

During the years 1907-09 under the leadership of Philip G. Clapp '09, and again in 1909-11 under Chalmers Clifton '12, the orchestra showed marked improvement by reason of the ability and magnetic power of the conductors. As Clapp and Clifton are two of the most gifted and versatile musicians who

have ever graduated at Harvard and have played an important part in the musical life of America, a condensed biography is given of each, with mention of characteristic achievements.

Philip Greely Clapp was born in Boston, August 4, 1888. Both his father and mother were from families of English stock who had migrated to Massachusetts and New Hampshire in early Colonial days. The young boy, though of this distinctly New England ancestry, was what the Germans call a "Wunder-kind." He began studying the pianoforte with a talented aunt, Mrs. Mary Greely James, when he was five, the violin when he was seven; in the same year was written his first composition, a nocturne for pianoforte. In 1899 he visited Europe with his family, and the music of the Continental peoples made a vivid impression upon his sensitive nature. He prepared for college at the Roxbury Latin School, from which he graduated in 1905 *magna cum laude* and entered Harvard that same year. During his college course Clapp was prominent in every musical activity. He was an unusual player on three instruments: the pianoforte, the organ, and the violin. He had already begun to compose in the large forms, was a phenomenal reader at

sight—with an uncanny power of transcribing for the pianoforte full orchestral scores—and had a powerful, retentive memory. With his innate and comprehensive knowledge of orchestral effect, as conductor of the Pierian he raised it to such new heights of excellence that it might be regarded quite as of professional rank, and he established traditions for its whole subsequent career.

Clapp graduated with highest honors in music, was also an excellent scholar in other subjects, was a Phi Beta Kappa man, and having won a Sheldon Fellowship studied several years abroad, chiefly with Max Schillings, enjoying also advice and counsel from Richard Strauss. On his return, he received the Ph.D. in music from Harvard for a symphony and a thesis.[1] His achievements as an original composer are notable: nine symphonies, of which two were played under the baton of the composer by the Boston Symphony Orchestra when Dr. Muck was conductor, two symphonic poems, Norge (composed in college days and since revised) and In Summer, a string quartet, a sonatina for pianoforte, a setting for chorus and orchestra of Helen Keller's Chant

[1] See Chapter VII.

of Darkness, and numerous songs. As a teacher of music Clapp has held positions at Harvard, Dartmouth, and the University of California; at present he is head of the Department of Music in the State University of Iowa. In 1927-28 he served as Extension Director of the Juilliard School in New York, and has written several significant articles on music.

Chalmers Dancy Clifton was born April 30, 1889, at Jackson, Mississippi. At the age of thirteen he entered the Cincinnati Conservatory of Music, whence he went to Harvard, graduating in 1912 with highest honors in music and as a member of the Phi Beta Kappa Society. As conductor of the Pierian Orchestra for two years, Clifton exerted an unusually magnetic influence over the young players, continuing and even enhancing the ideals of his predecessor. Having won the Sheldon Fellowship, he then studied two years in France and Russia. In 1917 he enlisted in the United States Army, and being a gifted linguist served throughout the war as first lieutenant in the Intelligence Service of the A.E.F. Clifton is a born conductor with a keen sense of rhythm and an unusual instinct for orchestral interpretation. He is also an excellent

CHALMERS CLIFTON, '12

pianist and has creative imagination. His compositions comprise a suite for solo trumpet and pianoforte, several pieces for orchestra, and the incidental music for two pageants. In his rôle of conductor, the following positions have been the most important: while still an undergraduate in 1910 he conducted the Musical Art Society and the Cecilia Society in Boston; in 1915 he was the musical director of the MacDowell Festival at Peterborough; he composed and conducted the music for the Lexington Pageant in 1915 and was the musical director for the Tercentenary Pageant at Plymouth in 1921. Before returning to America in 1919, he conducted the Paris Conservatoire Orchestra in an all-American program which aroused much interest. In 1920-21 he conducted the San Carlo Opera Company and has been guest-conductor of the Cincinnati, Baltimore, Minneapolis, and Boston Symphony Orchestras. Since 1922 he has been the Musical Director of the American Orchestral Society of New York, founded and largely supported by Mrs. Edward H. Harriman. In this position, his skill and influence have been of incalculable benefit to the many gifted children of foreign parentage, who early in their lives, by actual playing in an orchestra,

gain a practical acquaintance with music and the power of self-expression. They become thereby more evenly developed human beings and hence better citizens. At present Clifton is lecturer in conducting and score reading in Columbia University, and chairman of the committee in charge of unemployed musicians under the Public Works Administration of Mayor La Guardia.

The last period of unusual attainment was under the leadership (1921-24) of Walter Piston '24, who at that time was also an assistant in the Department of Music and has since become Assistant Professor of Music. Piston is also a man of marked versatility —a violinist, a pianist, and a composer of imaginative power and actual achievement.[1] A typical program of the orchestra under his baton is the following:

Overture to "Iphigenia in Aulis".....Gluck
Symphony in B Minor.....Schubert
Prelude to Act III, "Louise".....Charpentier
Adagio from Serenade for Strings...Arthur Foote
Slavonic Dances .....Dvořák

[1] His orchestral compositions and chamber music have been performed by the Boston Symphony Orchestra, the New York Philharmonic, the Chardon String Quartet, and ensemble groups of wood-wind instruments.

During his régime in post-war days began the great increase in Harvard College of students of non-English blood, including many from the most musical peoples in the world.

These young men play stringed instruments and even such exotic media as the horn, the oboe, and the clarinet as naturally as the native American plays the pianoforte and organ. Through this infusion of new blood, the personnel has greatly improved and the quality of the orchestra shows unusual promise. A word of well-merited praise should be given to Nicolas Slonimsky, a professional musician of versatility and commanding power, by whom the orchestra in 1928-29 was trained and conducted. Slonimsky made one definite and somewhat unusual contribution—an insistence upon exact and euphonious intonation: popularly called "playing in tune." Moreover, he succeeded in securing this in a remarkable way with only amateur material, and established a standard to which the orchestra has since been true. For although it is exact rhythm—"keeping in time"—which holds the players together and excites the listeners, people obviously prefer to hear music which is in tune.

In the season of 1929-30 the orchestra had forty-

four players, with such remarkable material as four violas, three 'celli, two contra bassi, one oboe, and even one bassoon! Many of the men have such significant names as Schoenbach, Romaskeiviez, Regenstein, Milinowski, Perlenfein, Schmidt, Grossman, and Sistare (Portuguese), thus bearing out what was stated above as to the increase at Harvard of students of Continental ancestry. The following picture of musical life on the Continent more than a century and a half ago furnishes a startling contrast to our own limitations:

The musical conditions of Prague were at that time quite different from those of any other European capital. Not only had the Bohemians as a nation a remarkable natural talent for music, but throughout the country, even in the poorest villages, music, especially instrumental music, seems to have been regarded as a part of elementary education, equally important with reading and writing. Burney's description of his journey across Bohemia in September 1772 gives an interesting picture of the kingdom from both the artistic and the economic point of view....

"I crossed the whole kingdom of Bohemia, from south to north; and being very assiduous in my inquiries, how the common people learned music,

I found out at length that not only in every large town, but in all villages, where there is a reading and writing school, children of both sexes are taught music.... I went into the school, which was full of little children of both sexes, from six to ten or eleven years old, who were reading, writing, playing on violins, hautbois, bassoons, and other instruments. The organist had in a small room of his house four clavichords, with little boys practicing on them all.... Many of those who learn music at school go afterwards to the plow, or to other laborious employments; and then their knowledge of music turns to no other account, than to enable them to sing in their parish church, and as an innocent domestic recreation, which are, perhaps, among the best and most unexceptionable purposes that music can be applied to!" [1]

Two programs are appended so that this historical evidence may be in terms of music rather than in eulogistic words, however intentionally accurate.

Program

April 9, 1931

Overture to "The Marriage of Figaro".....Mozart
Serenade No. 9 in D major.....Mozart

[1] From *Mozart's Operas*, a critical study by Edward J. Dent, Chatto and Windus, London, 1913.

Concerto for pianoforte, No. 4 in G major,
Opus 58.....Beethoven
Overture to "Rosamunde".....Schubert

Soloist
Professor Edward Ballantine

Program
March 29, 1932

Sinfonia from Cantata 75.....Bach
Symphony No. 2 in D major.....Beethoven

First Spanish Dance, from "La Vida Breve"....deFalla
Reflets d'Allemagne, Suite for Orchestra
Florent Schmitt
Overture to Goethe's Tragedy "Egmont"..Beethoven

In the same year the Harvard Glee Club and the University Orchestra gave a joint concert, a noble example of team play between instrumental and vocal forces.

It was always the intention of Clapp and Clifton, often expressed to the writer, that the Pierian Orchestra should become an integral part of the Department of Music rather than an accessory activity. A step was made in that direction in 1921-24, for at that time Piston was an assistant in the Depart-

ment. This tendency, which has had such beneficial results in the relationship between the Glee Club and Dr. Davison, was fulfilled in 1929-30, for the Pierians then elected as their conductor G. Wallace Woodworth, A.B. '24, A.M. '26, an instructor in the Department of Music. Woodworth is an able pianist and organist, and has had a wide experience under Dr. Davison as a conductor of music for voices. For several years he has been in charge of the Radcliffe Choral Society, and as leader of the Bach Cantata Club organized and conducted several notable concerts of the works of Palestrina and Bach. Woodworth had already shown his skill as a conductor by the manner in which the Symphony Orchestra under his baton played Brahms' Academic Overture at the Fiftieth Anniversary of Radcliffe College, celebrated in Symphony Hall in 1929. During his régime in 1929-32 there was a marked improvement in faithful attendance at rehearsals—a factor of fundamental importance in an orchestra where esprit de corps is a *sine qua non.* This beneficent change was due to the executive ability and loyalty of Robert Jameson '32, the most inspiring president of the Orchestra for many years and an excellent 'cellist.

At the 125th anniversary concert in March, 1933, the Orchestra, under the leadership of Malcolm Holmes '29, lived up to its honorable traditions and in several respects surpassed all previous attainments. Holmes is a virtuoso upon the violin, and through his technical skill and ability as a drill-master has much improved the tone and phrasing of the strings —the foundation of any orchestra. In this current year 1934-35 there is a player on every instrument save that exotic cherub, a first oboe. Special efforts are being made to have the Orchestra a thoroughly artistic means for pleasure and edification at the celebration in 1936 of the 300th anniversary of the founding of the College. There are even students[1] taking lessons on the contra-bass viol—a marvelous instrument, reminding one of the rhythmic power of the ocean, and the favorite, it may be said, of Dr. Koussevitzky. The 125th anniversary program, remarkable for the range and variety of the compositions, most artistically performed, is here cited.

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[1] An example of stimulating rivalry in orchestral technique may be seen from the fact that in the Wellesley College Orchestra, with which the Harvard men recently gave a joint concert, there are three young girls who are virtuosi (or -æ) on the contra-bass—generally considered a masculine instrument. *Place aux dames!*

MUSIC AT HARVARD

One Hundred and Twenty-fifth Anniversary Program

Brahms .....Ave Maria—Opus 12

Assisted by the Radcliffe Choral Society

Mozart.....Concerto for Pianoforte in A-Major

Allegro; Andante; Presto.

Professor Edward Ballantine, Soloist

Ravel.....Suite for String Orchestra from the "Trois Chansons"

(arranged by the conductor)

First performance.

Mozart..... Symphony in C-Major

Allegro Vivace; Andante di Molto; Allegro Vivace.

CHAPTER III

The Choir of the Memorial Church
The University Glee Club

In accounting for the growth of Harvard musical life in these two fields we may assume that vigorous young men often lifted up their voices in song, either to praise the Lord at religious meetings or as an outlet for sheer animal spirits.[1] During the first one hundred and seventy years of Harvard history, music existed in the college purely as an aspect of religion, and religion of a type that laid less stress on music than perhaps any cult in history. Not for several generations was there a clear demarcation between sacred and secular style. President Dunster composed the rude staves of the Bay Psalm Book,

[1] There is valid evidence in fact to show that the New Englander was not such a reserved specimen of mankind as was formerly thought. See Professor Kittredge's *Witchcraft, passim.*

printed under his supervision at the Cambridge Press in 1650; and students sang them to traditional psalm tunes brought over from England. Other metrical versions of the psalms with newer tunes, an organ, and the singing of hymns were brought into the college chapel in the 18th century. During the generation preceding the Revolution, anthems with both words and music by members of the college were performed on ceremonial occasions. By 1814, as we see from the following notice,[1] there was a student choir which included in that day of adolescent Freshmen a few good soprano voices:

There was also the College-choir, under charge of William Havard Eliot (H.1815) of Boston, a gentleman of excellent musical gifts, and thoroughly interested in the improvement of the College-lads in vocal music. Having a high and full boy soprano voice, as had my classmate Timothy Osgood, we two performed, in the chapel in University Hall (then, 1814, first in use), the treble part in the song-service —and lent our aid in the serenading of the fair maidens of the village. Other singers I do not recall, with the exception of William Ware (H. C. 1816, a son of

[1]Account by General Henry K. Oliver (A.B., 1818) in the *Harvard Register*, 1, 76 (1880).

Professor Ware); but there were at least a dozen. Mr. Eliot's exquisite taste and correct judgment protected the service from the trivial and, as now judged, irreverent fugue-music of the day (though then making its valedictory), which had so long captured the untrained ear. He turned our ears to nobler strains,—

"Perhaps *Dundee's* wild warbling measures rose,
Or plaintive *Martyrs*, worthy of the name;
Or noble *Elgin* beat the heavenward flame,"—

With other German or English chorals of solemn and hallowing power,

"That brought all heaven before one's eyes,
Dissolving into ecstasies."

The singing in the College-chapel was excellent, and a most interesting part of the service to the three hundred and fifty persons, or so, that made up the congregation—college officials and their families, undergraduates, etc., all told.

If it be difficult to define so-called "good music," the question what is "good church music" is even more baffling; for the factors in the problem

are the type of music, the medium by which it is sung, the religious denomination, the form of service adopted, and the relation between choir and congregation. In this country of religious equality the only three churches with a musical ritual founded upon ecclesiastical and artistic tradition are the Roman Catholic, the Protestant Episcopal, and the Jewish. Although the services at Appleton Chapel are officially non-sectarian and lately have included preachers from all denominations, for a long period beginning about 1806 they were on a Unitarian basis and the musical part of the service was slight—the appeal of Unitarianism being intellectual rather than emotional. To the beauty of holiness, so far as that is intensified by music, little attention was paid. In the 60's and 70's during the early years of Professor Paine's régime he was chapel organist and choir-master, as well as teacher in the Department. The singing at compulsory morning prayers was by an informal group of students, its chief purpose being to lead the body of men in simple hymns. Professor Paine, though a gifted organist—a recognized virtuoso, in fact, in Bach's organ works—had little of that patience and practical experience which are necessary for a successful

choir-master. The chapel organ, furthermore, was a very inadequate instrument, unsuited for giving effective instrumental support to hearty congregational singing. It had, however, a few good stops, which when the organ was rebuilt in 1910 were incorporated (through the generosity of Edward S. Dodge '73) in the instrument in the former Appleton Chapel.

The question of just what part in the music of a church service shall be borne by a trained choir goes back to the early centuries of the Christian era. This problem had to be faced and some conclusion reached before any progress could be made. As Professor Paine's time and strength were now so fully occupied with the courses in the Department, it was decided by the Governing Boards to try the experiment of a choir of boys and men under the direction of a paid professional musician. Such a choir was gradually organized by Warren A. Locke '69, a noted Harvard graduate who had studied abroad with distinction and began its duties in 1882. A boy choir is always an exotic in our country because of the scarcity of musical voices for the soprano, and especially for the alto, part and because such a choir can flourish only when there

is a parish school, as under the English system. Boys were recruited, however, from the public schools of Cambridge and vicinity, and before the great demand for such material made later by the Boston churches were found in sufficient quantity. With the adoption of voluntary prayers[1] in '86 it was evident that the religious feeling of the students would be strengthened by more emphasis upon the musical part of the services. Under the courageous leadership, therefore, of Francis G. Peabody '69, Plummer Professor of Christian morals and Chairman of the Board of Preachers, and of Phillips Brooks[2] the choir of boys and men already in formation was greatly improved and by 1889 had become a representative chorus. It sang at morning prayers, at the Sunday evening service in Appleton Chapel; and the Board of Preachers organized a series of Thursday afternoon vesper services in which the music was a special feature. The historical ancestry of such services goes back to the year 1673, when the famous Danish organist Buxtehude

[1] For a complete account of this development see the chapter on "Voluntary Worship" in the first volume of the Harvard History edited by Professor Morison.

[2] For his vigorous letter concerning church music see *Present-Day Saints*, by Professor Peabody, pp. 164-167.

founded at Lübeck a series of musical performances called "Abendmusiken," to take place between four and five o'clock on the five Sundays before Christmas. For them Buxtehude wrote many notable compositions, and these musical vespers continued well into the nineteenth century.

The type of music at Harvard was naturally that associated with the medium which sang it, i.e. chiefly compositions of the English school of church musicians. Some of this music, though by no means all—it is enough to cite the best works of Byrd, Gibbons, Wesley, Elvy, Goss, and Stanford—is lacking in dignity and religious exaltation. It is, however, well written for voices and, waiving discussion as to the validity of a boy choir, history should record with gratitude that the Chapel Choir under Mr. Locke greatly improved the standard of the time. Nor should sweeping indictments be launched against the boy choir as a medium for religious music. Its basis is after all that of a mixed chorus, the normal unit, i.e. with sopranos, altos, tenors, and basses. The range of literature written for it is also much more varied than for a chorus of men's voices. The boy choirs of the Chapels at Cambridge and Oxford, England; at St. Sulpice,

Paris; at Dijon, and at Regensburg, the Thomaskirche in Leipzig and Munich, are models of choral singing universally recognized.

In 1910, under the guidance of Professor Edward C. Moore, Plummer Professor of Christian Morals and Chairman of the Board of Preachers, several changes were inaugurated of far-reaching significance. The regular Sunday service at the Chapel was changed from the evening to the morning. On this account Mr. Locke, who for many years had been organist also at St. Paul's Church, Boston, could no longer direct the Harvard choir. It was deemed incompatible with uniformity of training to have one man in charge of the music at morning prayers and another for the important Sunday morning service. The esteem and affection which Mr. Locke inspired during his twenty-eight years of service is well expressed on the tablet which after his death in 1920 his classmates placed in Appleton Chapel:

To the Memory
of
WARREN ANDREW LOCKE
Organist and Choir-Master
1882-1910

The inspiring, devoted and beloved master and teacher who for twenty-eight years directed the music in the University chapel. This tablet records the appreciation of his classmates of 1869.

After an interregnum of five months, during which the writer was organist *pro tempore*, Dr. Archibald T. Davison was appointed organist and choir-master and the boy choir was abandoned in favor of a men's chorus formed from the students themselves. This trend had existed for several years by reason of the scarcity of good boy voices as well as criticism of the type of music presented. The works of Italian, German, and English composers of the fifteenth, sixteenth, and seventeenth centuries, for their note of spiritual contemplation and exaltation, have always been considered by expert musicians to represent the Golden Age of church music. Dr. Davison, therefore, has trained his choir to sing the best examples, so far as they can be arranged for men's voices, of Palestrina, Vittoria, Allegri, Byrd, Bach, and Handel. The anthems are sung *a capella*, the organ being used in the prelude and postlude and to lead the singing of the congregation. This procedure has imparted a

DR. ARCHIBALD T. DAVISON, '06

more religious tone to the music, a tone felt and appreciated, though difficult to formulate. Organ and voices together—the organ with its tempered scale and the voices with the natural intervals—never achieve that spiritual purity noticeable in voices singing by themselves.

In 1895 Mr. Locke, assisted by the writer, compiled a University hymnal which remained in use until 1926. In that year, through the collaboration of Professor Edward C. Moore, Dr. Davison, and Mr. Woodworth, a new collection of hymns and tunes was published. This is now the official hymnal of the Chapel.

It is as baffling to make a fair and final statement about church music as about dogma or creed. In religion, politics, or art people feel deeply and at times violently, and there are always advocates for special types of music, standards of rendition, and forms of chorus. In church music the norm has always been the mixed chorus[1] of sopranos, altos, tenors, and basses. This is a natural and historical fact not to be gainsaid. All things considered, however, and conditions being as they are, the Chapel

[1] Rather, that is, than first and second tenors and first and second basses.

Choir at this epoch is an excellent men's chorus, and gratitude should be given to the choirmaster and to the singers themselves for their devotion and skill.

. . . . . .

The University Glee Club

It has been made clear from the foregoing account of the Pierian Sodality and its orchestra that during the first half of the nineteenth century vocal and instrumental music were not sharply differentiated. The students sang and played together as the available forces and the occasion might demand. The organization since known as the Harvard Glee Club was established on March 16th, 1858, though according to Dr. Richard Cabot there were two former occasions, in 1833 and 1841, when Harvard musical students had made preliminary struggles to be born.[1] That long before this, however, there had been rather informal groups devoted to vocal music may be inferred from the following amusing notice in the *Harvard Register* for 1828:

[1] These early activities are recounted in the illuminating and witty address of Dr. Cabot given in Sanders Theatre, April 19, 1933, at the 75th anniversary of the Glee Club, and published complete in the *Harvard Alumni Bulletin* for June 16, 1933.

Let us not forget to mention that the soft notes of the Pierian Sodality still at times steal over the Common at midnight; and that the Arionics strive in humble imitation. Neither let the Glees and Catches of the Anacreontics nor the Psalmody of the University choir be passed over in silence.

There is also sufficient historical evidence to show that in the neighborhood of Boston there was a genuine enthusiasm for vocal music and that practical measures were taken for its promotion. In the scrap-book compiled by Samuel Eliot, son of William H. Eliot (H.C. 1815), we find the following account of these early tendencies:

THE OLD ENGLISH GLEE AND MADRIGAL

Years ago there were two musical organizations in Boston, the Senior (in date) and the Junior glee clubs. Of the former, William H. Eliot, a well-known and wealthy citizen of Boston, was the leading member; the club usually meeting at his house on Beacon Street. The late Charles W. Lovett, connected for a half-century with the office of our secretary of state, Samuel Richardson, Allen Whitman, Nathaniel K. G. Oliver, James Sharp, noted singers, all now dead, were members. Of the latter, the late Jonas

Chickering had charge, a fine tenor; other members were LeBree, Jewett, once of Salem, Frothingham, a brother of Rev. N. L. Frothingham, and Hews. This club generally met at Chickering's rooms. Their collection of glees, made by Mr. Frothingham, was most extended and valuable. These two clubs were the pioneers in introducing Glee singing into this country.

There is also extant a circular letter dated May 15, 1826, sent to prospective subscribers for the founding of a music society, written by this Mr. Eliot and signed by such well-known names, including his own, as William Prescott, Josiah Quincy, Joseph C. Warren, Patrick T. Jackson, Nathaniel Appleton, and Henry G. Otis. The following citations from this letter prove that more than a century ago there was a definite aim among leading citizens to promote the art of music.

The subscribers conceive public amusements indispensable to large societies and they think it no trifling service to good morals to aid in rendering those attractive which are perfectly innocent, which are of a nature to polish the manners, which are not peculiar to any sex or age and the enjoyment of which leaves no regret behind. "L'amusement est un des premiers

besoins de l'homme," says Voltaire. The first consideration with a legislator is that this amusement should be innocent; the next that it be not below the dignity of a rational creature. We cannot admit the objection that a taste for good music is an acquired[1] one, or that it involves a process of training and a discipline of the ear. Our range of pleasurable sensations will be narrow indeed, if confined to the circle we share in common with those whose sensibility no cultivation has warmed and whose mental powers no habit of intellectual occupation has elevated.

At Eliot's death in 1831 there appeared in the *New England Galaxy* an obituary notice which speaks of him as being "passionately fond of music, of uniting science with taste and of having done much to exalt the character of music in our churches and to purify its harmony at our fire-sides." This whole movement is a vivid example of the distinguished ancestry of musical life at Harvard.

In the *Harvard Magazine* for 1864 is found the following notice: "It was thought that enough singers could be found in the College to form a good

[1] For pertinent comments on this matter see *Music: a Science and an Art*, by John Redfield, in which he states that "the only taste we have that is *not* acquired is a taste for milk!"

society at once; and that thus the two societies, the Pierian Sodality, composed of instrumental performers, and the Glee Club, composed of vocalists, could coöperate in promoting a taste for music in the College and there would be pleasant intercourse among those who were good musicians." The first concert of the combined societies was given in Lyceum Hall, Cambridge, on June 9, 1858, before an enthusiastic house, and *Dwight's Journal of Music* had a long and favorable article in reference to it.[1]

The significance of this record is that the first concert was one of singers and players together. The term "glee"[2] is of import, for it is the Anglo-Saxon word *gligg* for *music*. The glee as a musical composition is defined by authorities as "a piece of unaccompanied vocal music in at least three parts and usually for *men*." The words of a glee may be joyful or sad, and the music must be such as to express them suitably. That musical students, there-

[1] For program and critical notice, see Chapter II, p. 75.

[2] The derivation of this term should end forever the weak joke of certain alumni on "Glee Club and Gloom Club," for this word has no connection with joy or gladness. A word is often used with entirely different meanings, e.g. *hail*, though pronounced in the same way.

fore, should form a glee club is a clear illustration of cause and effect.

During the '60's and '70's the club had varied fortunes, its artistic status obviously depending upon the quality of the material and the skill and magnetism of the leader. The number of good voices fluctuates from year to year, and in those days students were reckoned in hundreds rather than in thousands.[1] Compositions, furthermore, for men's voices are somewhat limited, although artistic and effective pieces for this medium had already been written by Webbe, Hatton, Mendelssohn, and Schumann. It is fair to state that the early programs show a strong proportion of such compositions, supplemented later by original pieces by Foote, Osgood, Arthur Thayer, and other American musicians. The Glee Club's first high level of excellence both in type of music and in its rendering was during the leadership of Arthur W. Foote '74. In 1873 its fortunes were directed by the following distinguished officers:

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[1] One of the most gifted Glee Club men in early times was Samuel W. Langmaid (A.B. 1859, M.D. 1864), who afterwards became a prominent throat specialist and was the consultant for many famous singers, both European and American. For many years he was tenor soloist at Trinity Church, Boston.

President.....Edward S. Dodge, '73
Vice President.....Richard H. Dana, '74
Leader.....Arthur W. Foote, '74

Apropos of recent developments, it is enlightening to learn that as early as 1868 the Freshmen organized a class glee club consisting of eight members. In the *Harvard Advocate* for 1870 there is found the following suggestive notice:

We have all enjoyed the singing of the Harvard Glee Club, but have we thought how much that enjoyment might be increased if *all* the best vocal talent of the college were united in a similar organization? There seems to exist in fact an Oligarchy of Vocal Art, for the Glee Club is limited to sixteen members, some of the best singers in College not being among the favored few.

This was answered later by a member of the Glee Club, who asserted that the number was always decided on an artistic basis by necessary methods of selection.

In a notice of the *Magenta*—the forerunner of the *Crimson*—for June, 1873, which criticizes the usual

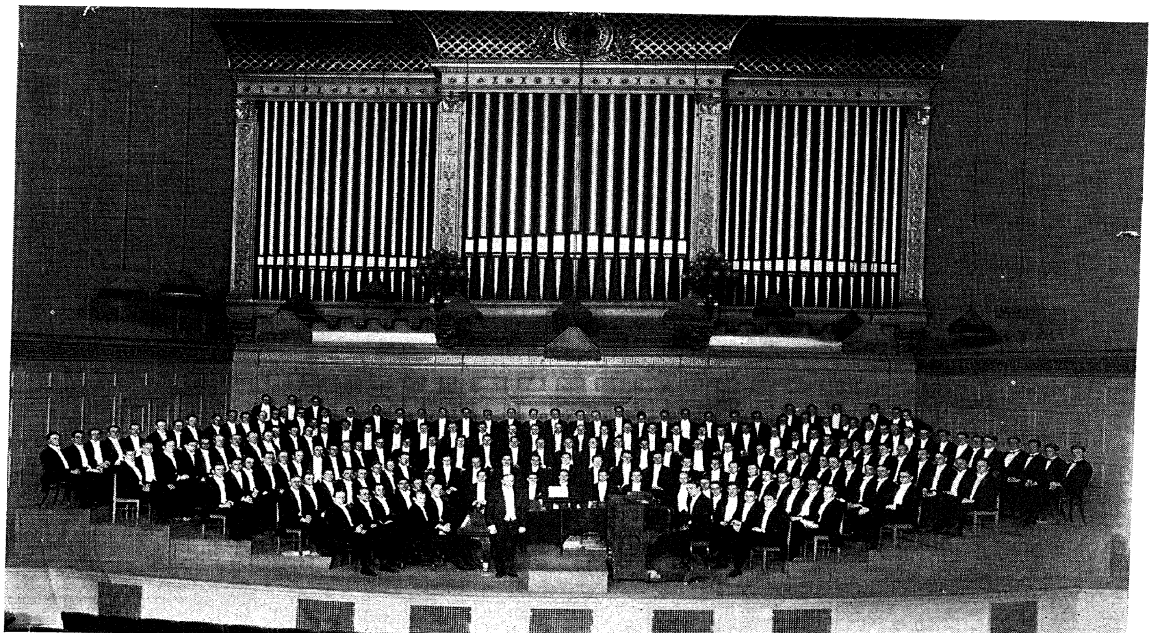
Class Day concert by the Glee Club and the Pierian, we find a striking anticipation of a desire by the students themselves for *better music*. After praise had been given to the instrumental portions we read that "the College Songs at the end dragged a little and were as usual neither very good nor very bad. We understand that there is a probability that they will be given up next year as being both unnecessary and unsatisfactory." Later a notice for March, 1875, states that "the College Songs were received with such favor as to prove that they ought never to be omitted." Thus we see that even then the question between classical and so-called popular music was vigorously debated. Within the last few years an adjustment has been made between the Glee Club and the vocal part of the Instrumental Clubs, so that each type of music has suitable recognition. The close and friendly relationship between the Glee Club and the Pierian Orchestra was shown in 1875 when Frederic Saltonstall Gould was leader of the former and President of the Sodality.

A typical program is that of a joint concert by the Orchestra and Glee Club given at Salem on April 23, 1875:

1. Overture "Jean de Paris".....Boieldieu
2. Spring's Return.....Weber
3. Solo for clarinet
4. Tenor solo
5. Fleurs Farcies .....Lange
6. The Three Glasses.....Fisher
7. Allegretto and Minuet, Symphony in G...Haydn
8. Ave Maria .....Abt
9. Andante from Trio for Violoncello and Pianoforte .....Mendelssohn
10. Chorus of Pilgrims from Tannhäuser....Wagner
11. March .....Zirkoff
12. College Songs

There is certainly enough standard music here so that we need not utterly scorn the taste of that period.

The decade from 1880 to 1890 saw a remarkable line of musical and inspiring leaders, notable among them being Thomas Mott Osborne '84 and Benjamin Carpenter '88, the brother of the composer, John Alden Carpenter '97, and also many excellent tenors and basses, the most gifted being McCagg, Lilienthal, Schwartz, Honoré, Shippen, and Dorr, the delightful and famous yodeler. During one year



HARVARD UNIVERSITY GLEE CLUB

Osborne led both singers and players. The Glee Club officers for 1886-87 are a typical group:—

President.....Eugene R. Shippen '87
Vice President.....Byron S. Hurlbut '87
Secretary ..... Lockwood Honoré '88
Treasurer.....Henry L. Mason '88

In 1887 the two branches of music were united under the title "Glee Club-Pierian Association," of which the officers were:

President.....George A. Morrison '87
Treasurer.....Eugene R. Shippen '87
Secretary.....James Loeb, '88

With the natural spirit of rivalry inherent in young men, much criticism, which is not supported by facts nor founded on just grounds of comparison, has always existed as to the relative merits of the Orchestra and the Glee Club. For reasons already set forth we must remember that it is easier for men to sing well together than to play. Singers carry their instruments with them, and in any given number there are always more potential tenors and basses than violinists, 'cellists, or flutists, not to speak of players upon such exotic instruments

as the clarinet, horn, and bassoon. In any group of students there are always some with true voices and a rhythmic sense, about whom the others rally, so that the effect is homogeneous and satisfactory. How different the situation in an orchestra where each player on such varied media as strings, woodwind, brass, and percussion must be approximately perfect! Otherwise the ensemble as to intonation, euphony, and rhythmic precision may be spoiled—and often is—by a *single* incompetent player. The instrumental efforts, furthermore, of the students are always judged from the standpoint of a professional orchestra—which is manifestly unfair. After fifty years' observation at Harvard of both players, and singers, the writer wishes to record that he sees no essential difference in excellence between them except that in the nature of the case, the same amount of musical ability and diligent work will produce more satisfactory results with voices than with instruments.[1]

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[1] Beginning with the year 1880 the writer speaks from personal memory based upon an actual association with leaders and singers. The allegation, it may be stated in passing, that prior to 1912 the Glee Club sang *only* music of the "Bulldog on the Bank" type is unfair to past members and leaders and is refuted by documentary evidence.

During the twenty years from 1890 to 1910 there is little to record. The Glee Club, like any other organization, had its good and poor seasons by reason of variation in material and in the skill of the leader. In both the Glee Club and Orchestra the question of a professional coach has often been as hotly debated as in connection with athletic teams. As a general rule, the singers have been able to train themselves fairly well, since the technique as to a proper use of the voice is less complicated and subtle than is the case with instruments.

That which may be called the blossoming out, the transformation of the former Glee Club of some twenty voices into what should logically be called a Choral Society began with the policy of having members trained and directed by a professional musician. Dr. Archibald T. Davison became University Organist and Choirmaster in 1911. A year later the Glee Club elected him their Director; and at the same time he became Instructor in the Department of Music. This change was due to the convergence of several tendencies: the marked improvement in taste during the last twenty-five years, the preference of the students for standard works, and chiefly the skillful guidance of Dr.

Davison, so well equipped for such work. For Davison is endowed with the power of leadership; when young he conducted a boy choir, is also a gifted organist, and studied with distinction at Harvard and abroad.

Under the present régime important changes in organization have taken place and the interest in singing has spread to a much larger body of students. Each year there are from 100 to 200 candidates for this new Glee Club, and from these is formed by careful selection a chorus of about one hundred and fifty representative voices. Thus the wish of the students fifty years ago has been realized, and Harvard may fairly be called a "singing college." More attention than formerly has been paid to enunciation and to expression. This is desirable, for men's voices as an artistic medium have obvious disadvantages—something like trombones or divided 'cellos in the orchestra. They are limited in range, are likely to become heavy and inflexible, and their tone just by reason of its richness and sonority is often cloying. Men's voices should sing with vigorous life[1]—thus fulfilling their innate char-

[1] Constant pianissimo effects are more suited to a women's chorus.

acteristics—with all possible regard for nuance and variety of tone, and above all with unfailing clearness in pronunciation.[1]

Finally, a significant improvement has been made in the type and quality of music sung. Original compositions for men's voices are limited. With discriminating selection and skill in arrangement, Dr. Davison has widened the repertoire of the Club until it now ranges from the early Italian composers and English madrigalists, through Bach and Handel, down to the works of modern composers like Sullivan, Bantock, Holst, Vaughan Williams, and Florent Schmitt. It is an open question whether we know exactly how the works of Palestrina and Vittoria sounded and how they should be sung.[2] It is certain that they were not composed for a chorus of men's voices as we now treat that medium. They were a finely wrought texture of

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[1] And, furthermore, with the language sung as spoken, i.e., without distortion of the normal vowel sounds in the interest of alleged "tone production."

[2] They were written for those medieval cathedrals and monasteries in which the resonance of the stone and the vast air spaces reënforce the overtones of the voices, producing an effect of sublimity much weakened when this music is sung out of the setting for which is was designed, e.g. out of doors and, some would say, even in the concert hall.

melodic lines often widely spread, the upper parts taken by falsetto voices, at times by boys, often by those technically called castrati. This music, however, of the fifteenth and sixteenth centuries is so effectively written for unaccompanied voices —it was before the time of emphasis upon instrumental idiom—that the students show a marked interest in it and thus are improving their vocal technique and broadening their standards of taste. They have even been known, when waiting for trains while on a tour, to sing Palestrina in a railroad station.[1] Youthful devotion can go no further. If Palestrina, "listening in" on a celestial radio, were aware that his own music was being sung, we may be sure that, being a man of the world, he would welcome so spontaneous a tribute to his lasting popularity.

Dr. Davison, realizing the inevitable limitations of men's voices, has at his disposal a chorus of young women—the Radcliffe Choral Society,[2] and the mixed chorus from the two organizations has done some remarkable work. Each year at Christ-

[1] Daniel G. Mason in preface to Vol. I of the *Harvard University Glee Club Collection.*

[2] Founded in 1898 by Mrs. Henry Gallison, who was succeeded as conductor somewhat later by Dr. Davison.

mas-tide a service of carols is given in the Memorial Church, and in connection with the Boston Symphony Orchestra there have been artistic performances of Bach's B Minor Mass, of Brahms' Requiem and Schicksalslied, Beethoven's Ninth Symphony and Mass in D, and Honegger's King David. The Glee Club alone has sung the choruses of Stravinsky's Oedipus Rex, both in Boston and New York. In the summer of 1921 the Glee Club, under the auspices and at the invitation of the French Government, made a memorable tour in France—later extended to Italy, Switzerland, and Germany—and were warmly praised by European musicians and critics.[1]

The Glee Club is thus carrying on its honorable traditions and is manifesting the universal nature of music's appeal. Several modern composers have written pieces especially for it, among them Ropartz, Milhaud, and Poulenc.

HARVARD GLEE CLUB

Paris Program, June 28, 1921

Adoramus Te ..... Palestrina

In Dulci Jubilo ..... Old Chant

[1] For details see the illustrated account of this whole tour compiled by the Harvard Glee Club.

Crucifixus ..... Lotti
Lo, How a Rose ..... Praetorius
Miserere ..... Allegri
Now Let Every Tongue Adore Thee ..... Bach
Suabian Folk Song ..... Brahms
Now is the Month of Maying ..... Morley
Come Again, Sweet Love ..... Dowland
Drake's Drum ..... Coleridge-Taylor
Serenade ..... Borodine
Bedouin Song ..... Foote
Love Songs ..... Brahms
Hallelujah, Amen ..... Handel

On April 19, 1933, the Glee Club celebrated in Sanders Theatre its 75th anniversary. The audience was large and brilliant, including many former members of the Club and its leaders, distinguished musicians and teachers from Boston and vicinity, Dr. Serge Koussevitzky of the Symphony Orchestra, Arthur Foote the composer, George A. Burdett, Edwin S. Dodge, Thomas W. Surette, and many influential citizens. The striking features of the occasion were the illuminating and witty address of Dr. Richard Cabot, '89, the impromptu speech by Dr. Koussevitzky, who was escorted to the platform by Dr. Davison, the singing of the

Bedouin Love Song by Arthur Foote in honor of his presence, and especially the performance of the Glee Club under the magnetic leadership of Dr. Davison. In the Dirge by Holst the Glee Club was assisted by brass and percussion players from the Symphony Orchestra. The program is here given:

Opening Remarks.....Mayo Adams Shattuck '19

Let Their Celestial Concerts All Unite.....Handel
Jesu, Joy of Man's Desiring.....Bach

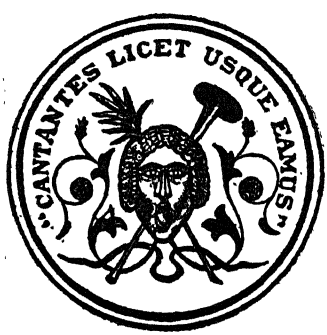
Dirge for Two Veterans.....Gustav Holst
Adoramus Te .....Palestrina
Cavalier Song.....Villiers Stanford
Soloist: J. F. Colman

Address: Dr. Richard C. Cabot, '89

To Thee Alone Be Glory.....Bach
Prayer of Thanksgiving.....Netherlands Folk Song

In May, 1934, Dr. Davison resigned after twenty-two years of service and G. Wallace Woodworth, who had proved himself an able assistant, was chosen permanent conductor. It is a satisfaction to record that of late there has been a growing tend-

ency on the part of the two leading vocal organizations to confine their repertoire each to its own special field, i.e. for the Glee Club, in general, to sing secular music and the University Choir sacred. For, after all is said, no one in a concert hall is in the mood for motettes about angels, saints, and Paradise, any more than in church we should be edified by boating songs, hunting songs, or lyrics of romance. There is a proper artistic setting for each type. We may also express the wish that our American composers would write more secular pieces for the Harvard Glee Club. When we recall the charming compositions of this nature which we owe to Osgood, Foote, Thayer, Thompson, and Carpenter, here would seem to be an attractive opportunity for young genius to spread its wings. *Quam dulce et decorum est fratres habitare in unum.*



THOMAS HILL
President of Harvard University, 1862-1868

CHAPTER IV

The Department of Music

The Department of Music at Harvard grew from a favorable soil, and was strongly influenced by unusual local conditions and by the personality and ideals of those who directed it. From the outset its simple and all-sufficing platform has been—"Music as an art and a human language," that is, as a means of communication between composer and listener for itself alone. Or, officially stated, music at Harvard as taught, studied and estimated, is on a "perfect parity with any other subject offered by the College."

Music, to be sure, is a many-sided art involving such varied factors as the music itself in its grammar, structure, and content; the biography of composers, the history of music, the instruments, and lastly the performer; for music is meant by its

creators to be performed and heard. Harvard has often been asked why its musical curriculum did not include the teaching of playing and singing, and at times great pressure has been applied to the Department to change its policy in this respect. This question, however, has been settled by the advantages of the locality. There have always been in Boston and Cambridge so many teachers of singing and of every instrument—the New England Conservatory being specially important—that Harvard has been able to devote itself exclusively to the creative and theoretical aspects of music without being under indictment for neglecting the executive side. Long practical experience has shown that when students are counting for a degree courses in music on the same basis as courses in other subjects, such as classics, modern languages, and history, it is well-nigh impossible to obtain an equivalent standard for attainments in playing and singing. For years many of the students at Harvard have been gifted and excellent singers, pianists, violinists, and even players upon certain orchestral instruments. Some of them, as will appear later, have won a notable reputation in the "open market"; but their instruction has always been

gained outside Harvard, and no credit[1] for such work has been given toward their academic degree. There are nowadays so many alliances or misalliances between different subjects—some institutions offering courses in musical pedagogy, musical psychology, and musical sociology—that the Department of Music is entitled to satisfaction in that it has always kept itself clear from such theoretical and entangling combinations. Music, as music, is quite sufficient to occupy the time and energy of both students and teachers.

Since any organization is molded by the foresight, courage, and ideals of those who fostered its growth, the statement is made with deep gratitude that music at Harvard could never have attained its present position had it not been for the artistic genius and vision of John Knowles Paine and for the intelligent and generous support of Presidents Hill, Eliot, and Lowell. Harvard has indeed been fortunate and probably unique in America for having had three presidents in succession, their terms of office extending over many years (1862-1933),

[1] Whether this policy may eventually be changed, "qui vivra verra." For the present it may be said that there is such a tendency, especially with reference to credit for playing in the University Orchestra.

who have endorsed and furthered the cause of music in every way in their power.

Before describing the organization and aims of the Department, a short biography will be given of Professor Paine, since quite apart from his attainments as a composer his place in musical history is assured for the establishment of music as an academic subject on a lasting foundation. Paine was of typical New England stock, sprung from settlers many of whom, together with that ingenuity and self-reliance necessary for existence in a new country, had shown a marked love for music and skill in several branches. Truly, no one can tell from what source the spring of music will burst forth. His early life and that of his forbears was spent in one of the grimmest and most barren parts of New England, among those characterized as "down East Yankees," proverbial for their hard-headed shrewdness and unemotional outlook upon life.

History, however, shows that musical emotion always exists, that it can never be obliterated, and that, when it appears amid apparently uncongenial surroundings, the essence just by reason of repression is likely to be all the stronger. For although much of the charm and exuberance of music have

been derived from such southern nations as the Italians and Provençals, it was the men of the north, the Dutch, Teutons, Northern French, and English who, by their constructive ability and power of sustained effort, first worked out the grammar and design of music as an art of definite communication. The complex lines, indeed, of cause and effect between ability, character, and biological tendencies elude us, but as we become familiar with the career of Paine it will be evident that it is just what we might expect, not in any way haphazard, but a logical result of his ancestry and environment.

As we proceed to an account of the different courses in the Department of Music we shall wonder, bearing in mind the prejudices and local conditions to be overcome, that music could progress as rapidly as was the case. It must not be supposed that this growth took place without opposition. Many of the public regarded music as a frivolous subject, unworthy of a place in a university curriculum; and others begrudged the cost. Even so great a man as Francis Parkman, an artist in his own sphere, is said to have been fond of exclaiming in Corporation meetings, after reading the annual budget, "Musica delenda est!" In the face of

such odds no stronger proof can be demanded for the inherent vitality of the subject, both from an artistic and educational point of view, nor can our gratitude be too great for the vision and courage of those who fostered the infancy of this "Cinderella of the college." The crux of the matter remains that music is basically an emotional art and makes its appeal to our imaginations, souls, and emotions through the senses—the ear,[1] the eye, and, for players, the touch. The habitual attitude, however, of the New Englander was that emotion was a kind of pernicious influence which might "go off" at any moment and kill some one, or at any rate lead men astray. As for the senses, they were practically starved. Man had so long been considered a mere thinking machine and for necessary reasons so much emphasis had been placed upon the training of the brain that the senses: ear, eye, touch, taste, and smell—those avenues to comprehensive cultivation and power of enjoyment—were ignored in any educational scheme. President Eliot

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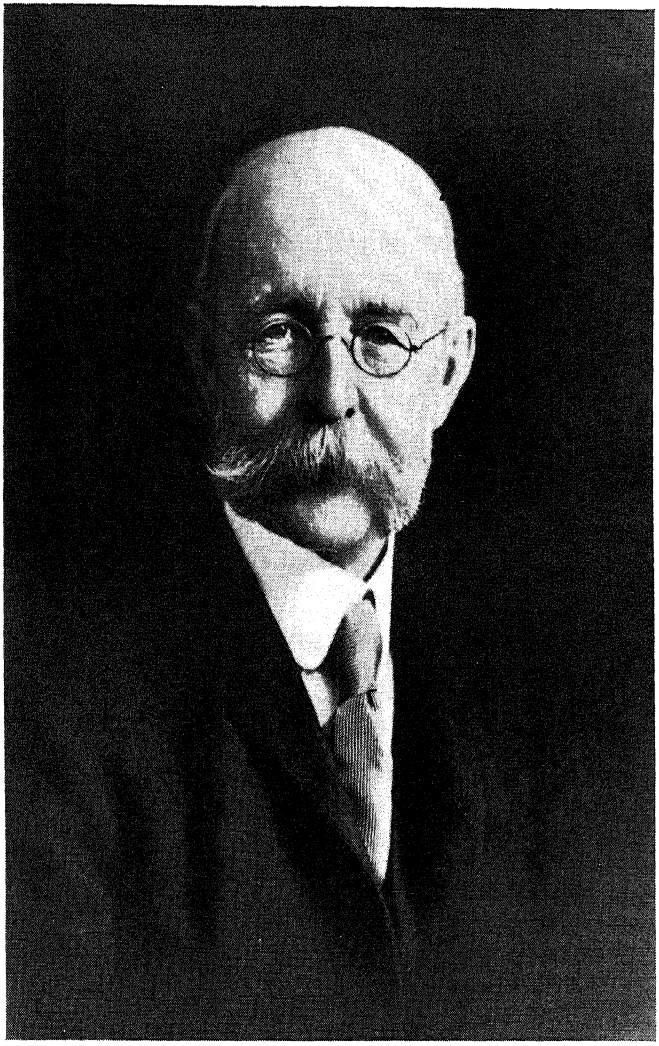
[1] "Il y a donc dans l'art des sons, quelque chose qui traverse l'oreille comme un portique, la raison comme un vestibule et qui va plus loin." St. Saëns, *Harmonie et Melodie.*

"The healthy ear always hears music, nearer or more remote."—Thoreau.



JOHN KNOWLES PAINE
Professor of Music, 1875-1903

always believed in the cultivation of the senses, particularly the eye, ear, and touch, and to the writer has often stated his conviction that music was one of the most desirable of educational subjects; for the student therein is being trained in his mental powers, his ability to draw fine distinctions, in his ear, his eye, his imagination, his emotions, and, on the executive side, his hands and feet, i.e. in a comprehensive coördination of his whole makeup, mental, spiritual and physical. All the greater credit redounds to Eliot for this conviction and attitude, because by temperament he did not respond profoundly to music. He loved music, however; as a boy[1] he delighted in part-singing, and heard it often in his home, thanks to Mrs. Eliot, who had a remarkably pure soprano voice; he felt through his children and grandchildren its liberalizing and tonic force. What more profitable experience can there be for young boys and girls than to sing, play, and dance together, or listen to uplifting music? In the above facts there is also a significant line of cause and effect, for President Eliot's[2] father,

[1] See *Charles W. Eliot*, by Henry James, I, 19.

[2] The Eliot family also represents four generations of transmitted musical ability, for President Eliot's son, Samuel A. Eliot '84, while in College was prominent on the Glee Club,

Samuel A. Eliot, when mayor of Boston, was the first to place music in the public schools of that city, and also served on the School Committee. It has taken time and firm persuasion to make people realize that the great geniuses of music, Bach, Haydn, Handel, Mozart, and Beethoven, were just as notable in their field of expression as Chaucer, Shakespeare, and Milton in theirs, and that if one be considered illiterate who knows nothing of the works and lives of the poets, we are very one-sided and uncultivated, to say the least, if to us the glories of music are a sealed book.

Musical genius is a compound of so many subtle traits—physical, mental, and spiritual—that to account for it through biological law is difficult and often impossible. In the course of musical history we find examples of transmitted ability—Sebastian Bach, Weber, and Puccini being striking cases. During the 16th and 17th centuries there were in Thuringia so many Bachs (the name means *brook*) in every branch of music that the name became a generic one; if you practiced music as a profession

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and several of his children, taught by the writer at Harvard and Radcliffe, have been enthusiastic lovers and students of Music.

you were called Bach. Both Weber and Puccini were fourth in a direct line of highly cultivated musicians. There are, on the other hand, cases, e.g. the inspired Handel, where genius simply appears as if from a hidden underground source. Even Wagner had no ancestors of special power in music. We are so accustomed, however, to think in terms of cause and effect that it is a satisfaction when genius can be traced and when it is literally inborn because inherited. Professor Paine's ancestry was notable, and so characteristically American that a sketch is given of those from whom he was directly descended.

In a musical nature the two chief factors are emotional power and constructive ability. The composer must have deep feelings or there will be nothing with which he can move his hearers. He must also have the mental ability to "put together" (the meaning of composition) his feelings and thoughts so that they may be communicated to others. As we consider Paine's ancestors and their environment we are convinced that the dominant traits of his nature, emotional warmth, keen humor, an active mentality, courage, and self-reliance are the logical inheritance we should expect.

Paine came from thoroughbred English stock, for there is extant an authentic record of a Sir Thomas Paine, born about 1400, who lived at Market Bosworth in England. The Paines were a prolific clan, and during the succeeding centuries there are numerous descendants who lived in such well-known towns as Newton and Wrentham. Finally we find a Thomas Paine (born 1612 at Cranford, died 1706), seventh in descent from Sir Thomas, who emigrated to America about 1636 and settled on Cape Cod. Among numerous descendants the most important is Joseph Paine (born at Eastham, Massachusetts, in 1741, died in 1827), who in 1780 moved to Standish, Maine, five and one-half miles from Sebago Lake, before that part of our country had become a state.[1] His son, John K. H. Paine (born 1787, died 1835) the grandfather of the composer, had unusual mechanical genius and was passionately fond of music. By trade a cooper, in 1811 he with four brothers erected

[1] It is noteworthy that Annie Louise Cary, Lillian Nordica, Emma Eames (who though born in Shanghai, China, was of direct Maine ancestry), and Arthur S. Hyde '96 all came from the same state as Mr. Paine. For significant details consult *Music and Musicians of Maine*, by George T. Edwards, Portland, 1928.

the first grist mill of that neighborhood. During the war of 1812, which made a brisk demand for military instruments, he made fifes, drums, flutes, and bassoons and served as fife-major for a company of soldiers. In 1820, hearing it said that the organ was the king of instruments, he built at the Paine homestead on the shores of Watchic Pond in the town of Standish the first church organ in Maine. This was later transferred to the Baptist Church at Portland, but was destroyed by the great fire of 1866.

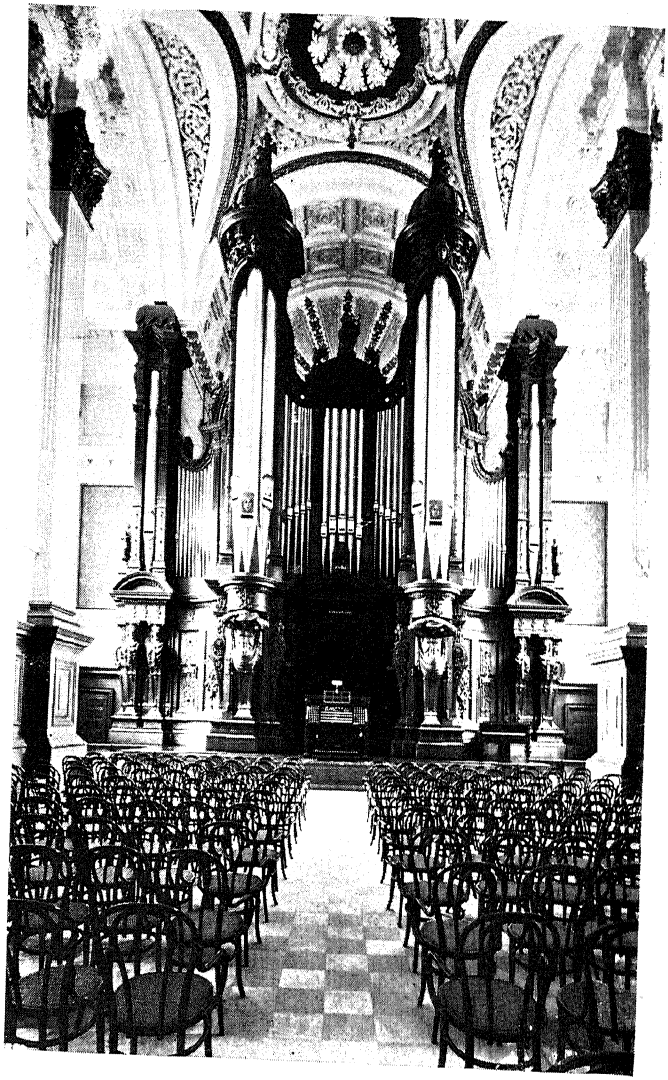
An organ which he built later in 1828 at Paine's Mills could be heard, it is reported, for two miles, the neighbors enjoying its massive music through the forests surrounding the lake. He also organized a town band and was its leader till succeeded in 1834 by his son, Jacob Small Paine, the most talented of his six children. The second son, David, was a noted organist and was in active service for over fifty years in Portland and Boston churches. Jacob Small (born in Standish, 1810) later kept a music store in Portland and in 1833 married a Miss Rebecca Downs. The first of their five children was Helen; the third, most gifted of all, John

Knowles, was born in Portland, January 9, 1839, at a house still standing on Oxford Street.

As a boy, in addition to the customary attendance at School, John Knowles early began systematic instruction under Herman Kretschmar, became well grounded in harmony and in pianoforte technique, and showed marked ability upon the organ.[1] At the age of sixteen he wrote a composition for string quartet, and when eighteen made his first public appearance as an organist (June 25, 1857). On Christmas night of that year, when Handel's Messiah was given in Portland by the Haydn Association, he was entrusted with the complete accompaniments on the organ without orchestral assistance. In 1858 three subscription concerts were given by the enterprising young man "to enable him to complete his musical education in Germany."[2] These concerts, however, were but scantily attended, and the young musician's foreign tour—an unusual undertaking in those days—could not have been financed had it not been

[1] For a complete account of his early life and environment see Edwards, *op. cit.*, pp. 120-140.

[2] Quoted from original announcement.



BOSTON MUSIC HALL ORGAN
Now at Methuen, Massachusetts

for the generous devotion of his sister Helen, later Mrs. William Allen. She was gifted with a beautiful voice, became an accomplished pianist, and for many years gave lessons at Portland in both singing and playing. The proceeds of this work were largely given to her talented brother for his musical education.[1] After a farewell organ concert, in September of that year he set sail for Europe where in Berlin he studied for three years, his teachers being the celebrated August Haupt on the organ and Wieprecht and Teschner in composition. During this period he appeared frequently in German cities as an organ virtuoso, and on his return to America in 1861 naturally settled in Boston, the center of musical life in New England, and was recognized as the leading organist of the country.

While still abroad he had enthusiastically endorsed the purchase of an organ[2] for the Music

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[1] These facts are verified by Mrs. John Bowers of Portland, the daughter (still living) of Mrs. Allen.

[2] The magnificent F. Walcker and Son's organ, imported from Ludwigsburg, Germany (1860), at a cost of $55,000 and set up in the Boston Music Hall, in 1863, had been purchased largely through Paine's influence. The instrument was dedicated in November of that year by a public recital in which Professor Paine, B. J. Lang, Eugene Thayer, and other celebrated organists participated. For the further vicissitudes of this noble

Hall in Boston, and it was largely through his influence and performance that the public began to know and appreciate the organ works of Bach, Handel, and others. Young Paine had not, meanwhile, neglected his composition, and in 1867 was invited to direct his first large work—a mass in D—at the Sing Academie in Berlin. The composition was highly praised by European critics. His next important work—the Oratorio of St. Peter—was first performed at Portland, the composer's native city, on June 3, 1873, and repeated in Boston the following year by the Handel and Haydn Society. This work will always have an historical significance, for though since surpassed, at the time it stood forth as the most distinctive composition in large form written on American soil by a native-born American.

Paine's first official position in his native land was that of organist at the West Church in Boston. From the beginning of his association with Harvard University in 1862, his career is so closely bound up with the Department of Music and with the

instrument, which is now at Methuen, Massachusetts, in a concert hall built for it by Mr. Edward F. Searles, see the monograph by William King Covell '27, published by *Musical Opinion,* London.

artistic life of Cambridge and Boston that it will be described in connection with his influence and work as a teacher. Certain of his striking achievements as a composer, however, must be mentioned first.

Professor Paine throughout his life carried on *pari passu* the activities of a creative composer and of a teacher of others; he was a standing refutation of the assertion of young musicians that to be able to compose there must be free, uninterrupted leisure. Just the opposite is more often true; genius works better under pressure. Paine's first symphony in C minor was performed at Boston in January, 1876, by Theodore Thomas' orchestra. In this same year prestige was won by a "Centennial Hymn" composed for the Exhibition at Philadelphia. There followed in 1880 the Spring Symphony, op. 34, which was the composer's favorite among his orchestral works. Paine's *chef-d'oeuvre* both for inspiration and workmanship was undoubtedly the music for solo voices, chorus, and orchestra to the Oedipus Tyrannus of Sophocles, composed during 1880 and 1881 and performed in the latter year at Sanders Theatre by students, alumni, and professional musicians. The audience was a notable one

and included Longfellow, Emerson, Holmes, Curtis, Howells, and many others of almost equal distinction.[1]

Paine was at the height of his powers—in his forty-second year—and was fired by the passion and tragic power of the subject to an emotional expression heretofore somewhat lacking in his style. He did not try to reproduce the simple unison music of the Greeks, of which we have slight understanding; but, employing all the resources of harmony, counterpoint, and orchestral color, he intensified the spirit of both words and dramatic action with convincing power.[2] This work also was justly proclaimed as the greatest composition written up to that time in our country. The noble Overture to Oedipus, notwithstanding the change in musical fashions and the enhanced resources of the "modern composer," still holds its own and has often been played by the Boston Symphony and other American orchestras. In 1883 was published the music for Milton's "Ode to the Nativity" and the

[1] The writer as a young boy witnessed the performance, and has never forgotten the overpowering impression.

[2] For a comparative account of the performance, including the cast and members of the chorus, see the *Greek Play at Harvard* by Morgan.

Harvard Commencement Hymn (the words by Professor James B. Greenough)—an uplifting and yet dignified expression of the spirit of college youth. Soon after appeared the symphonic poem An Island Fantasy, inspired by two paintings of the Isles of Shoals by the American artist, Appleton Brown—an early example in this country of descriptive program music. In 1901 was composed the music for men's voices to certain scenes from the "Birds" of Aristophanes. The witty and fantastic text gave opportunity for the display of one of the composer's most striking characteristics—his sense of humor; this work, together with the well-known Fuga Giocosa for pianoforte (founded on a street song), represent his highest achievement in such music.

In 1899 was finished after many years' work the grand opera Azara—the libretto, based upon the Trouvère legend of "Aucassin and Nicolette," also being by the composer. Paine believed this work to be his masterpiece, and though it has never come to a performance on the stage, there is no doubt that it contains some beautiful and appealing music—notably the three Moorish dances and the forest music. Opera, however, is such a composite art

with so many factors—music, text, dramatic action, singers, actors, orchestra, scenery, costumes, etc.—that several composers[1]—judged great purely as musicians—have failed to blend them into an artistic ensemble. Brahms, it is well known, said he "would not risk getting married or composing an opera." It is perfectly just to suggest that Professor Paine was dazzled by the example of Wagner, who, with phenomenal dramatic and musical genius, could write both words and music—and even in Wagner the text is the weakest factor. Azara would have been more likely to succeed had some able dramatic poet[2] prepared the libretto. The work, however, will always represent an important landmark in the history of American music.

In 1903 Professor Paine represented America at the unveiling of the Wagner Memorial in Berlin. During the ceremonies the prelude to Oedipus Tyrannus was played by six massed bands. In this same year he resigned from his college duties and was the honored guest at many dinners and other gatherings, which testified to the affectionate regard

[1] Schumann and Goldmark are prominent examples.

[2] Several such offers, in fact, were made by leading literary men, e.g. W. D. Howells and T. B. Aldrich.

of pupils and friends. He and Mrs. Paine were also presented with a beautiful tea service [1] designed by Denman Ross and inscribed by Charles Eliot Norton as follows: "To John Knowles Paine, the Gift of Pupils, Admirers and Friends desirous to testify to him their sense of the value of his teachings, the beauty of his compositions and the service he has rendered to the Art of Music."

For several years Mr. Paine had been suffering from diabetes, but nothing could quench his ardent spirit or check his boyish humor. He died in April, 1906, working, however, to the end upon a symphonic poem to commemorate the life and character of Abraham Lincoln.[2]

President Eliot in his report for 1904-05 paid a notable and characteristic tribute to the founder of the Music Department:

The Department of Music has been built up under his guidance. For many years he himself gave all the instruction in the Department; but it now contains several teachers, and a large and increasing body of

[1] This silver is always used at the informal teas served before Faculty meetings in University Hall.

[2] The unfinished original score was left by Mrs. Paine at her death to Mr. Dave H. Morris '96, and has since been given by him to the Harvard Library.

students, and it has sent out a considerable number of Harvard graduates who make music their profession. The creation of the Department of Music in Harvard University is all the greater achievement, because it was a new field of work for the University, not supported by any living educational tradition, like that which supports instruction in Hebrew, Greek, Latin, Mathematics, and Philosophy, and not especially congenial to the evolved or opened-out Puritans who for a hundred years have had the management of Harvard College.

As a man Mr. Paine, like most geniuses, had a mixture of qualities. Of a highly sensitive nature, he was sometimes irritable, and at times unwittingly offended people. He had, however, a warm and loving heart, a strong sense of humor, and was most honorable in all his dealings. Whatever his permanent fame as a composer may be, for the irrefutable fact that he established music at Harvard on a firm foundation his name will be held in lasting affection and gratitude.[1]

[1] The pall-bearers at the funeral service in Appleton Chapel were President Eliot, Professors Royce, Farlow, and White, William P. P. Longfellow, Frederick S. Converse, Charles S. Hamlin, Arthur Foote, George Biddle, and W. J. Winch. Serious illness prevented the writer from being present.

MUSIC AT HARVARD

During the first one hundred and seventy years of Harvard history, music existed in the college purely as an aspect of religion, and religion of a type that laid less stress on music than perhaps any cult in history. This line of development is natural and quite in accord with the history of music, which originated in connection with incantations and the religious rites of primitive peoples.[1] Only in comparatively recent times has instrumental music become an independent art. In Greek history music was invariably the handmaiden of poetry or the drama, and in medieval times owed its life and development to the liturgy of the Roman Catholic Church. We may acknowledge that famous works were the result of this union, but music at best was only one factor, and not yet free from the restriction of words. Although as far back as 1818 pianoforte playing was doubtless one of those "polite accomplishments approved by the authority of the College," which the catalogue announced that students might pursue with outside teachers, and although the students organized their own orchestra, the Pierian Sodality, as early as 1808, music as a

[1] See Combarieu, Histoire de la musique. Chaps. I-IV *passim.*

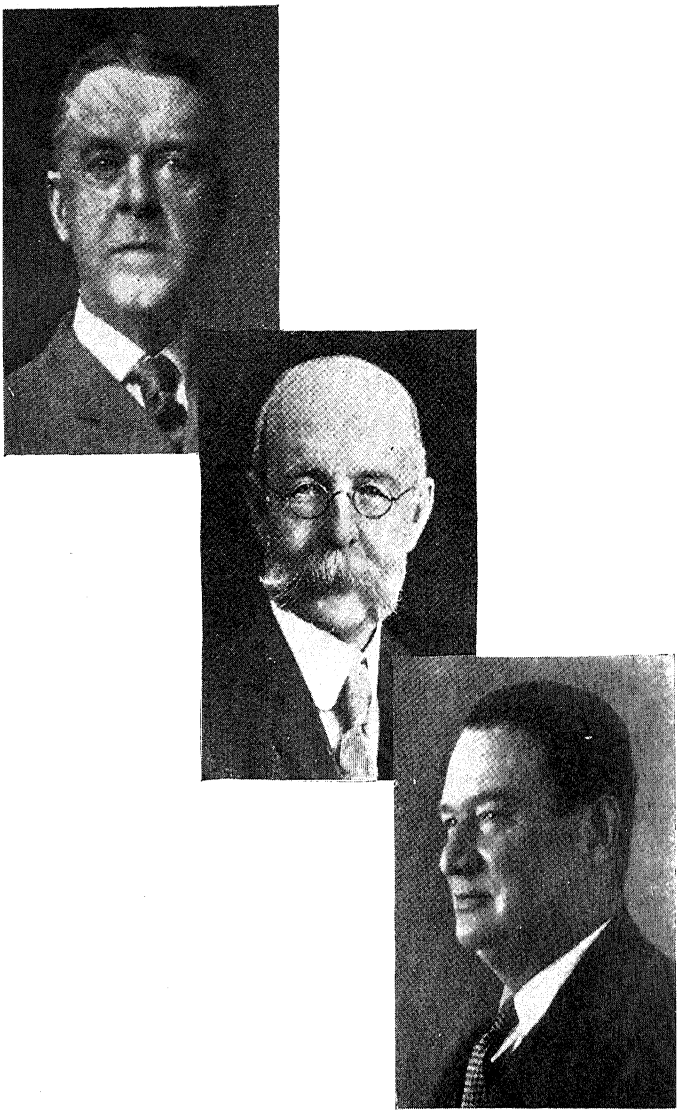
subject for systematic instruction crept into the official curriculum by the religious route.

It seems that a certain Levi Parsons Homer of Boston had been giving rather indefinite instruction in music at Harvard during the early '50's and in the catalogue for 1856-57 there appears for the first time the following announcement:

> Instruction in Music, with special reference to the devotional services in the Chapel, is open to all Undergraduates.
>
> The course will extend to the higher branches of part-singing.
>
> Separate classes for graduates will be formed if desired.

The following year Homer moved out to Divinity Hall, and for several years trained the College Choir, giving extra classes in music for Juniors and Seniors. He received a vote of thanks from the Faculty in 1856 "for the zeal and success with which he has devoted himself to the instruction of the students in Music."

The first mention of Paine's name is in the catalogue for 1862-63, where he appears as instructor of music, in the limbo of non-college graduates at



THREE HARVARD COMPOSERS: FOOTE, PAINE, CONVERSE

the very bottom of the list of College officers. The modest musical announcement of the "Homeric" era became still more modest; but in the year '63 Paine gave two courses of university lectures—one on Musical Form and the other on Instruction in Counterpoint and Fugue. Among other distinguished lecturers in such courses we find the names of Louis Agassiz, Benjamin Pierce, and Oliver Wendell Holmes. The course on counterpoint and fugue was repeated the following year and the announcement became crisp and challenging: "Instruction in Music is given to those Undergraduates who desire it, and are sufficiently acquainted with the rudiments." To President Thomas Hill, a man of broad sympathies and artistic tastes, we may safely attribute this first solid foot-hold of music in the curriculum; and to some unknown administrative genius music owes the pious deception by which instruction in counterpoint and fugue was smuggled into the scheme of university lectures. In the catalogue for 1867-68 a note is added to the above statement that the instruction shall include practice in vocal music and lessons in thorough-bass and counterpoint.

Charles W. Eliot became President of the Uni-

versity May 29, 1869, and at Commencement of that same year Paine received the honorary degree of A.M. In the catalogue for 1870-71 a course of eighteen lectures on the history of music, with vocal illustrations on medieval and modern masters, was announced to be given by Mr. Paine on Saturdays at noon, the fee being $5.00. In 1871-72 twenty such lectures were given and the fee raised to $6.00.

In the catalogue for 1871-72, for the first time is a listing of courses offered by each department, and under music there is an elective course entitled the Theory of Music (Harmony, Counterpoint and Choral Figuration–Free Composition). Evidently Eliot's great reform in academic freedom of choice was not to exclude the fine arts. In the following year the first course is called Harmony—taken by six students, and a second course, Imitative Counterpoint, Canon, Fugue, Free Composition, was added, and was taken by three students. In 1873-74 three elective courses were offered, Harmony, Counterpoint, and Fugue, the last-named including the sonata and the symphonic forms. There were ten students in the Department. At the same time Paine was appointed *Assistant* Professor of Music, an amusing title, as the only one whom

he could assist was himself! The following year a course in the history of music was added, and the number of students increased to nineteen. For the next few years there are no changes of significance save that an hour a week was required in acoustics. In 1875 Paine's courage and the growing importance of music was officially recognized by his being raised to a full professorship—one of the earliest examples of such an honor in America.

In looking back over the first two decades of this experiment (1862-82), we are struck by the very slow but also steady increase of musical ability among the students. For it was one thing to offer theoretical courses and quite another to find men with sufficient natural aptitude to profit from them. One may love music and have a feeling for it, but its nature is so peculiar that if it be studied seriously, or if a professional goal be in view, the question has to be faced,—"what innate qualifications have I for this art?" To make any artistic progress in the grammar[1] of music, harmony, counterpoint, fugal writing, and composition, a student

[1] In these days of musical psychology and all kinds of educational tests there are numerous so-called methods for determining whether young boys and girls are qualified from an economic point of view to become teachers of music. The

should be naturally gifted in three respects: he must have, first, a keen and accurate ear (for music is fundamentally an art of sound—notes by themselves are mere symbols); second, a clear head—music requires intelligence of a high order; and third, a certain passionate creative imagination. Even to-day among educators and so-called musicians there are standards in our schools and colleges which are illogical and misleading. Music is taught and studied too frequently as a kind of higher mathematics, from an intellectual point of view rather than an artistic. This attitude was somewhat necessary in the early days of the Department, as gifted men were rare. It is noteworthy, however, that the artistic spirit of New England was rising, for in the first twenty years of Paine's teaching there had been in his course such well-known musicians as George L. Osgood '66, William F. Apthorp '69, Edward S. Dodge '73, Arthur Foote '74, Henry T. Finck '76, George A. Burdett '81, and Owen Wister '82.[1]

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only comment to make is that generally the vocational and sociological aspects of the matter supersede the musical and artistic.

[1] Both Foote and Wister have served as chairmen of the Visiting Committee on Music, and the Department owes much to their constructive policy and loyal support.

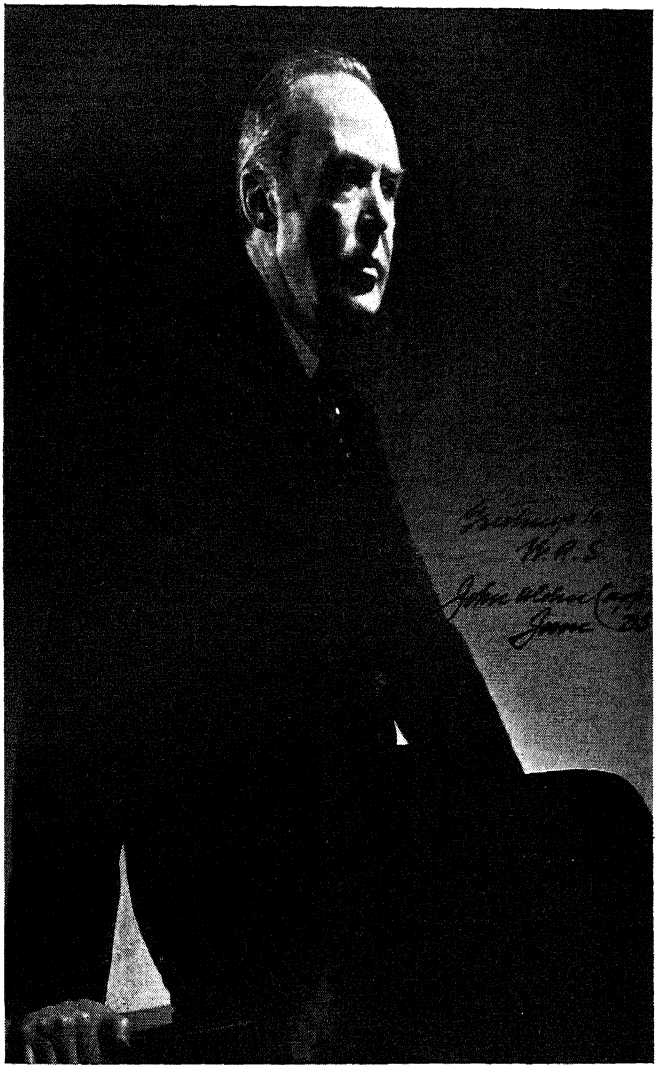
In 1883 [1] we find a new course on "Thematic Music—Forms of Modern Instrumental Music" and also the announcement of five chamber concerts by the Mueller-Campanari String Quartette. The concerts in Sanders Theatre by the Boston Symphony Orchestra began in 1881. In '88-'89 a course for *advanced* students only was offered in Instrumentation—a survey of the idiomatic characteristics of the orchestral instruments and a study of the principles necessary in composing for the orchestra. For a considerable time such a course was of necessity experimental, and only at a later period was there worked out what may be called the "laboratory method," by which the subject is taught and studied from a practical acquaintance with the orchestral instruments themselves.

From 1890 to 1900 there were few changes in the courses offered. The pioneer work in making the serious study of music a regular part of academic training was showing results, and in this decade there were some of the most gifted men who have ever studied at Harvard. It will suffice

[1] As the writer became a student of Professor Paine the same year, this official account is henceforth colored by personal memories.

to mention as prominent types Nicholas Longworth (A.B. 1891) and Robert W. Atkinson (A.B. *summa cum laude* 1891); Lewis S. Thompson, who attained the same honor in 1892; Percy Lee Atherton and Ernest H. Abbott (both A.B. *magna cum laude* 1893); Frederick S. Converse (A.B. *summa cum laude* 1893); Edward Burlingame Hill (*summa* 1894); Daniel Gregory Mason (*cum laude* 1895); Robert G. Morse and Frank B. Whittemore, 1896, (the latter *summa*); Arthur S. Hyde (A.B. 1896); John Alden Carpenter (*summa* 1897); Blair Fairchild (A.B. 1899); and William C. Heilman (*summa* 1900).

For thirty-three years, from 1862 to 1895, when the writer began to teach in the Department, Professor Paine carried on the work single-handed, often giving each year as many as six courses of varied types. A significant feature of President Eliot's régime was the practice established by each department of issuing a descriptive pamphlet in which a more detailed account of courses could be given than in the catalogue. In the pamphlet of the Music Department for 1893-94 we find the following statement of that policy of instruction which with logical amplifications has been followed ever



JOHN ALDEN CARPENTER, '97

since. The present aim of the Department is twofold: (1) To offer courses which are technical and grammatical in their nature and are meant to provide a thorough training for students intending to follow the musical profession as composers or teachers. These courses are: Harmony,[1] Advanced Harmony, Counterpoint, Vocal Composition, Canon and Fugue, Orchestration, Free Composition. (2) To provide for the needs of the layman by courses which treat of the historical, literary, and aesthetic sides of music; meant, that is, for those who wish to acquire a broad appreciation of the art and to become more fully acquainted with standard works of musical literature. At first only two of these latter courses were given: History of Music and Musical Appreciation, but as we proceed we shall see that the chief growth of the Department has been in this second group. As to the technical courses, the policy of the Department has always been to teach music as a practical subject, i.e. with emphasis on the development of a keen and accurate ear and on the paramount question, "How does the music sound?"

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[1] The pamphlet states that work in Harmony consists chiefly of written exercises on a figured bass. There has certainly been progress since that period. *Laus Deo!*

(not "How does it look?" or "How do people talk about it?").

One does not become at home in the grammar of music[1] or gain facility in self-expression with sounds and rhythms by reading text books on harmony or by hearing professors lecture. The way to learn to compose music is to compose it; in the early stages, to be sure, under expert and stimulating supervision. For ability in music, like that in any other fine art,[2] depends finally on the self-reliance of the student himself; education in music is self-education, as President Lowell has said so often. No one can hope to become a worthy professional musician until, assuming innate aptitude, he has gained by systematic training a reliable harmonic instinct and has become his own critic. For several years the carrying out of this policy was much hampered by practical considerations—by the difficulty of securing

[1] In his treatise on the development of the cadence, the distinguished Italian composer, Alfredo Casella, says, "I grow more convinced every day that music, in the same way as any language, is in itself its best instructor, so long as the teaching be 'alive,' that is to say, so long as the language be allowed to speak for itself."

[2] It is worthy of note that a student of painting spends a large part of his first years in copying the works of past masters and in actually painting in studios himself; he does not read books about painting.

A. Laurence Lowell, '77
President of Harvard University, 1910-1933

blackboard[1] facilities and quiet classrooms. Not until the opening of the Music Building in 1914 was the equipment adequate for such work. In the present home of music every classroom is lined with blackboards of four and five staves—great emphasis being laid on writing in open score and the use of the different C clefs—and there is also a large sliding board of sixteen staves for the use of the class in orchestration. In each of these technical courses the student is given intensive blackboard drill in harmonizing melodies in soprano and bass, in working out modulations, in the contrapuntal and fugal treatment of material and, finally, in composing pieces of his own. Every effort is made to arouse and to develop his imagination, musical judgment, and taste. Exercises or short original pieces for voices or for strings are often performed by singers and players, present in the classroom for this purpose. In the orchestration class each instrument studied—about twenty in all—is illustrated by a member of the Boston Symphony Orchestra, and orchestral arrangements and original compositions

[1] The teaching of harmony, in fact, during the early years reminded one of the single "taffel" (blackboard) which furnishes such amusing incidents in the first act of Wagner's "Meistersinger."

are tried over by the New England Conservatory Orchestra and often at the "Pop" concerts in Boston. For the everlasting question in music is, "How does it *sound?*" Not how does it look. The Department has always held this banner high, and always will so hold it.

During the last ten years there has come about a logical change in the policy of the Department as to the proper emphasis to be laid on courses of the two types outlined above. There has been a great expansion in the general courses designed for music-loving laymen—who naturally will always be in the majority. For of what use is it that beautiful music be composed, if no one through intelligent and sympathetic listening is trained to appreciate it? The course on Appreciation[1] (Music 4) is now officially announced as "The Typical Forms and Styles of Instrumental Music," with an explanatory statement that the course is an "analytical study of representative compositions from the point of view of the listener. The course is fully illustrated by phonographic recordings of orchestral and other

[1] This term was so overworked that it had gradually fallen into disfavor.

works and by actual performance of pianoforte and ensemble compositions."

It is no more the prime and only object of a Department of Music to turn out creative composers than for an English department to produce poets. There will be musical geniuses in our country when the time is ripe for them. Meanwhile, we can and should train those to welcome such when they appear. There is also no reason why specialized courses should not be given on single composers or schools, just as in literature we find them on Chaucer, Shakespeare, Molière, or on modern English novelists. For the last ten years, therefore, there have been, subsidiary to Music 4, six detailed half-courses: [1]

4a. Presentation and analysis of representative works of Mozart.

4b. French music from 1871 to the present day.

4c. Presentation and analysis of the works of Beethoven.

4d. The Russian Nationalists from Glinka through Stravinsky.

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[1] Supplementary details concerning these significant courses appear in the yearly pamphlet of the Division of Music.

4e. The works of J. S. Bach.

4f. Presentation and analysis of representative works of Brahms.

The study of Music History has been broadened by the addition of a course, 3a, "The Development of Choral Music," given by Dr. Davison, an acknowledged authority on this subject. The illustrations are rendered by a four-part chorus of Radcliffe and Harvard students, who by singing them become thoroughly familiar with the works studied. There is also course 3b, "The History and Development of Instrumental Music," with Mr. G. Wallace Woodworth as lecturer.

To the technical courses a vigorous policy of selection and elimination has been applied; for, as has been stated, there is no use in any one studying the grammar of music unless he be born with a good ear or, as the conventional expression is, unless he can "see with his ears and hear with his eyes." A test as to accuracy of hearing is given to all candidates for the courses in harmony, counterpoint, and fugal writing, and the class-room work consists of ear-training, of writing from dictation[1]

[1] After a year's study the students can write down, on hearing it played several times, any sentence in four-part

Standing—Woodworth, Piston, Leonard
Seated—Davison, Spalding, Hill, Heilman, Ballantine

of simple melodic phrases and fundamental chord-combinations, of practice in the formation of the typical musical sentence, and of exercises in four-part writing for voices and instruments. Original work is earnestly encouraged, and all pieces composed by students are performed by a mixed chorus or by groups of stringed instruments. All members of the technical courses must have some knowledge of pianoforte or organ playing.

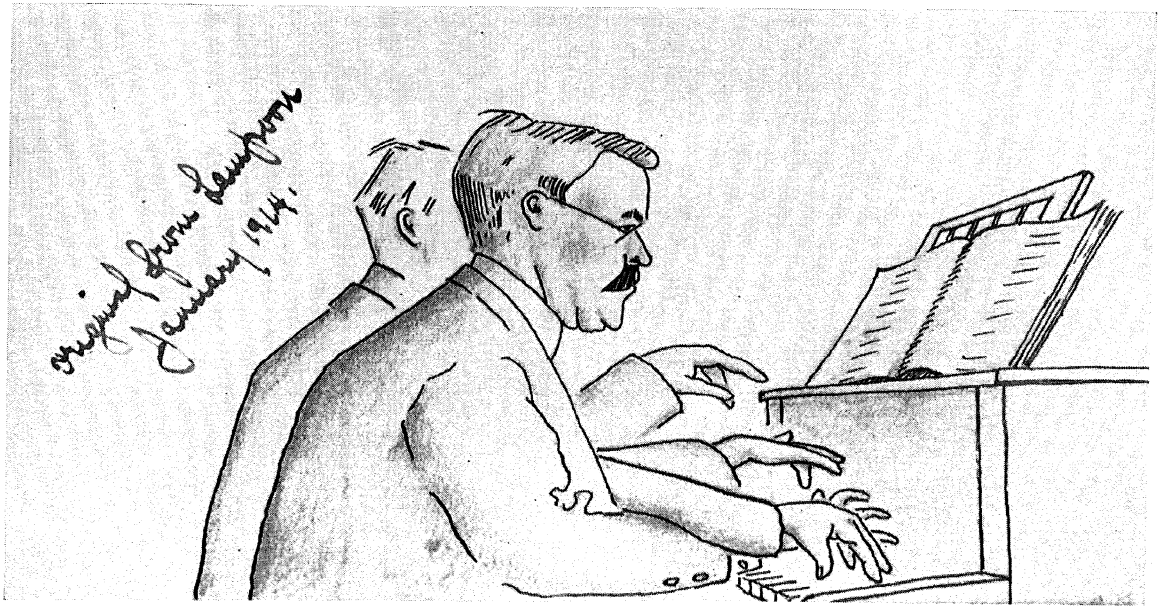
Not all knowledge can be stated in terms of statistics. In such a subtle subject as music there are many aspects which evade analysis and exact statement. But as to a logical balance between these two groups of courses the figures are significant. In 1934-35 the seven technical courses were taken by about 75 students, whereas the general courses contained from 150 to 200. The Department of Music has always stood for the doctrine of slow steady progress in contrast to modern tendencies, the motto of which seems to be "everything in a rush and too much of everything."[1] The music stu-

harmony, if the chords be not too exotic or modern (!); which proves that the ear can be developed. Two sentences are given as examples of the work in dictation at Harvard: See Appendix IV, page 304.

[1] The basis of Greek culture was μηδέν ἀγάν, "nothing too much."

dent should early learn the meaning of *festina lente*, —make haste slowly. With this end in view each student concentrating in music is required to study harmony for a year—three meetings a week, with systematic blackboard drill. This work is followed by a year in advanced harmony and by another in contrapuntal [1] training before permission is granted to enter the advanced courses in fugal writing and orchestration. In this way the student lays a firm foundation as far as he goes, whether he continue or not. It was Professor Paine's original policy—and it has been followed ever since—that a Harvard student should secure a broad general education and at the same time in his impressionable years begin a thorough training of any artistic powers with which he might be endowed. Official records show that an able student in music is also good in other subjects, for with negligible exceptions the honor men in music have been remarkable for their high gen-

[1] Let it be understood that the distinction between harmony and counterpoint is somewhat arbitrary, as they are really two sides of the same shield. Music at Harvard from the outset is taught from a *contrapuntal* point of view—chords being the result of moving, rhythmical voices. The term "counterpoint" often frightens young men!



DR. DAVISON AND THE AUTHOR PLAYING, FOUR HANDS, A SYMPHONIC SCORE FOR MUSIC 4

eral average, in several cases being members of the Phi Beta Kappa.

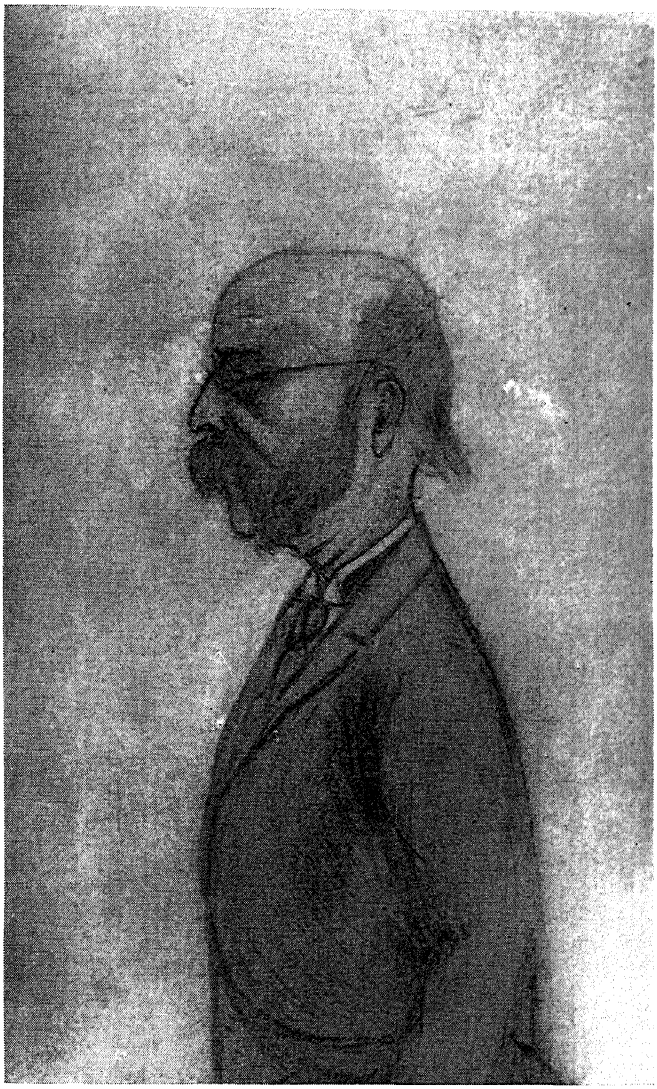
The striking growth in number of students and in variety of courses has demanded expansion and changes in the teaching staff. The demand for specialization, such a prominent factor in modern education, has been recognized in music, and a successful attempt has been made to secure a gifted and trained expert for each course offered.

In 1903 Frederick S. Converse '93 was appointed Instructor and later Assistant Professor, resigning, however, to the great regret of the Department in 1907 to devote himself to original composition. In 1905 William C. Heilman, 1900, after four years of study abroad, was appointed Instructor, later becoming Assistant Professor, and ever since has borne a prominent part in the development of his subject. He resigned in 1930, after twenty-five years of honorable devotion to the cause of music, to allow himself time for composition and for painting, in which his original power is as great as in music. Edward Burlingame Hill '95 became a member of the staff in 1908, Archibald T. Davison '06 in 1911, Edward Ballantine '07 in 1912, and G. Wallace Woodworth '24 in 1926. They have all been

advanced in official grade and are recognized as authorities in their respective subjects. Several men have had a temporary connection with the Department, who afterwards withdrew to occupy important positions elsewhere, or to pursue original work. The most prominent were Henry L. Stone '01, Arthur M. Hurlin '06,[1] Philip G. Clapp '09, George L. Foote '08, Claire Leonard '23, and Stuart Mason of the New England Conservatory. In 1934-1935, there are four Professors—Edward Burlingame Hill '94; Archibald Thompson Davison '06, Ph.D. '08, Fellow of the Royal College of Music, '31, Doctor of Music, Williams, '33, Mus. Doc. Oxon., '34; Edward Ballantine '07; and Walter Piston '24,—two Instructors, G. Wallace Woodworth '24 and A. Tillman Merritt, A.M. '27, with an assistant, Frank Ramseyer, '26. In recent years there has been a rapidly increasing interest on the part of the students in varied problems of research of a scholastic nature. To meet this need Hugo Leichtentritt '94, who has a European reputation as a musicologist[2]

[1] Died in December, 1926.

[2] For enlightening comments on the varied aspects of musicology see the letter from Edward J. Dent of the University of Cambridge, England, quoted in *College Music* by Randall Thompson '20, pp. 215-217, The Macmillan Co., N. Y.



PROFESSOR PAINE LECTURING IN MUSIC 3

and composer, has served as Exchange Professor for the last two years by means of the Horatio Appleton Lamb bequest. His presence and authority have proved very valuable to students in this field. Professor Hill became Chairman of the Department on the resignation of the writer from that position in 1928.

From this account of the Department's growth certain ideals, it is hoped, shine forth. We shall make genuine progress as a musical people by raising artistic standards and living up to them at all costs, this being as true for an organization as for an individual. May the Department of Music, with nearly three-quarters of a century of tradition and free experimentation, always prove true to the motto *Noblesse oblige*—as indispensable in the field of art as in daily life. Of water that runs under a bridge what counts is not the quantity but its quality.

CHAPTER V

The Instrumental Clubs

Neither the Pierian Orchestra nor the Glee Club represents every phase of music, even if the question be raised, "What is 'good music'?" The light, humorous, and popular side of life has always been worthy of expression in musical language. Music of this type has also a long and honorable ancestry, beginning with the comic pieces (for voices) of Lasso, down through the humorous madrigals of the English school and the instrumental scherzos of Beethoven to the light but artistic works of Delibes, Offenbach, Smetana, Cornelius, and others. Two instruments of this family, the harp and the lute, have played an important rôle in the development of music, and for the latter at one time (1550-1600) significant works were composed. The Instrumental Clubs, therefore, are entitled to enjoy playing such

instruments as the banjo, mandolin, and guitar,[1] the tone of which is produced by plucking with the finger. The effect gained from plucked strings, technically known as pizzicato, is very impressive, because the basic element in all music—the rhythm—is so clearly defined.[2] Numerous examples may be found in symphonic literature, Tchaikovsky in his Fourth Symphony even writing a whole movement for pizzicato strings, the effect being that of an idealized banjo club. Since the early '80's[3] there has always existed some activity of the students with these plucked instruments. In 1887 a Guitar and Mandolin[4] Club was organized, and often no

[1] One of the great artists of modern times is the Spanish guitarist, Segovia; and recently the Aguilar Lute Quartet of Madrid has shown what artistic effects, not only in rhythm but in color and shading, may be produced by these plucked instruments. Paganini, the renowned violin virtuoso, is on record as saying that he preferred the guitar to the violin by reason of its marvelous possibilities. See the article on Paganini in the *Musical Quarterly* for October, 1934.

[2] According to Redfield, *Music: A Science and an Art*, sixty violinists cannot produce as much pizzicato effect as four proficient banjoists. Compare also the Hawaiian ukulele and the Russian balalaika.

[3] In the records of the Pierian Orchestra we find mention of students playing guitars as far back as 1839.

[4] The status of the mandolin in good musical society was established by Mozart when he used it to accompany the famous serenade in Don Giovanni. The effect is quite spoiled when this part is played upon a pizzicato violin.

slight ingenuity and artistic skill have been shown by both players and leaders.

Of late years several important changes have been made by devotees of these instruments, A few strings, violas and 'cellos, have been added to the ensemble, thus giving a more sustained background, and pieces better suited to the medium from Schubert, Delibes, Massenet, and others have been arranged. Since 1917 the official name has been changed to the Instrumental Clubs, and a group of voices has been added, so that "college songs" and light vocal literature may be adequately rendered. For with the present emphasis upon classical music, it would be unwise and unfair to allow the pendulum to swing entirely to this side. We must not forget that some of the Harvard songs, notably Up the Street by Robert G. Morse '96, several by Benjamin Carpenter '88, Odd Fellows' Hall by Robert W. Atkinson '91, others by Lewis S. Thompson '92 and John H. Densmore '04, and Soldiers' Field by R. K. Fletcher '08, are excellent pieces of music from a strictly technical point of view. Since many people like these, the Instrumental Clubs are doing a service in keeping them alive. It has become a tradition to have a concert of the Yale

and Harvard Instrumental and Glee Clubs the night before the annual Harvard-Yale football games. During the last few years there have been in this group some exceedingly gifted banjoists, violinists, and pianists; and many of the concerts, as a form of light entertainment, have been of a high order.

The Instrumental Clubs make no pretense of representing anything but the lighter side of college music. The music of the fretted instruments has and holds its place in the history of music. The members of these Clubs are deeply conscious of the responsibility which belongs to them in maintaining a high standard for this class of music, and for the impression they create as Harvard men.

These organizations are still in their infancy, but no one who has followed their work can fail to be impressed by their initiative, and by their desire to achieve the best possible results in behalf of the University. Such a spirit needs encouragement for, eventually, it leads to an interest in a higher type of music. Creative ability in music can be realized best through self-education. The limitations of one class of music cannot be discerned except through experience, and by comparison with another. Jazz has its appeal. It is a physical appeal, and therefore it belongs to youth.

It is a starting point, but out of it grows a desire for the music which will satisfy the spirit.

All of this is somewhat of a digression from the Baedeker-like account of the itinerary of the Instrumental Clubs. But it is pertinent in so far as it might represent the thoughts of one who listened in for seven consecutive days to selections, from Brahms by the Mandolin Club, to "Why Was I Born," by the Gold Coast Orchestra. I am sure of one thing: the audiences enjoyed both, in spite of the probability that the name of Brahms will outlive that of Kern.

These organizations bring to us music which is reminiscent of college days. It makes a strong appeal. But we also like the Glee Club. It fits in with our more serious moods.

But for fear that our enthusiasm may lead us further than we are justified in going, let us conclude by quoting a remark overheard in Louisville, "That crowd of young fellows is an inspiration for any one." It was a pleasant remark. It came from a Yale man.[1]

Now is there any valid reason why light forms of entertainment should not be associated with music? The word troubadour (Provençal—*trobar*)

[1] See the article on the "Harvard Instrumental Clubs" by Moses W. Ware '02, in the *Harvard Alumni Bulletin*, January 9, 1930.

means to invent, just as in Greek from Ποιήω came Ποιήτης, a *maker* or *poet*. Of late years Harvard students have shown no mean skill in shedding gleams of light upon the somewhat murky academic atmosphere of the town, and one Charles E. Henderson '28, also a good pianist, proved himself a lineal descendant of the troubadours, for he invented a new instrument, the "gouphas," from which he produced most astonishing sounds and rhythms. The jongleurs were originally in medieval France and in Norman England minstrels who sang songs of their own composition to their own accompaniment and also performed feats of sleight of hand; later they became mountebanks and the term became one of contempt.

"I can play," says the minstrel, in the Bodleian manuscript at Oxford, "the lute, the violin, the pipe, the bagpipe, the syrinx, the harp, the gigue, the gittern, the symphony, the psaltery, the organistrum, the regals, the tabor, and the rote. I can sing a song well, and make tales and fables. I can tell a story against any man.... Then I can throw knives into the air, and catch them without cutting my fingers. I can do

dodges with string, most extraordinary and amusing. I can balance chairs, and make tables dance. I can throw a somersault, and walk on my head." Such were the qualifications of them all. In fact, it was owing to those feats of dexterity of theirs, which once learnt, they were rather proud of showing off, perhaps more than was necessary, that the gleemen—for so they were originally called—began to get the name of "Jugglers," or "jongeleurs," which the corrupt pronunciation of dialects, or the mis-spelling of manuscripts transformed into "jongleurs."

What the troubadours did for vocal music, for melody, for harmony, and for the science of sound, that did the jongleurs for instrument music. Beneath the guise of servants and the carelessness of strollers they often hid the ambition of virtuosos. Under their skilful hands this teeming variety of musical instruments grew up, which otherwise had never seen a genesis. Ancient instruments were revived to satisfy their versatility, new instruments were imported from abroad—and all for the jongleurs. The troubadours scarcely deigned to concern themselves minutely with instruments, and the common people could not play them; and the monks in their cloisters contented themselves with the organ alone, as they had done for centuries before—and all the novelty and advance

AGUILAR LUTE QUARTET OF MADRID

came from the jongleurs. Had the introduction of that noble instrument, the violin, been the sole innovation they effected, even then they would have merited the thanks of posterity. But as we have seen, the violin was but one of a crowd, all new, and all jongleurs' instruments; and thus, most important and even transcendent is the historical position of these men.[1]

A fascinating picture of musical performances of the above type may be found in Massenet's miracle play, *Le Jongleur de Notre Dame,* in which the simple, unappreciated jester, after the serious musicians have failed, alone succeeds by his spontaneous music and his graceful antics[2] in bringing to life the statue of the Virgin Mary and winning her blessing. Music is often considered from a point of view too exclusively serious. May we never have any cakes and ale? That great artist, Debussy, says "music is meant to give pleasure." The members of

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[1] These quotations are taken from *The Troubadours and Courts of Love,* by John Frederick Rowbotham, Swan Sonnenschein and Company, London, 1895.

[2] "Le jongleur d'abord salue le Vièrge, puis avec force et rapidité il commence son boniment." Dictionary definition of *boniment:* "Faire du boniment à quelqu'un; to try to coax some one."

the Instrumental Clubs may be called the troubadours, the jongleurs,[1] the noble bohemians of the University, and have earned their niche in the many-chambered hall of musical fame. A specimen program is given to show the variety of artistic appeal:

1. Veritas ..... Densmore
   Glow Worm ..... Letcke
2. Schneider's Band ..... Mundy
   Two Grenadiers ..... Schumann
3. Magicians
4. Intermezzo from Naila ..... Delibes
   Pizzicatti from Sylvia ..... Delibes
5. Guitar Quartet
6. Finale from "Gondoliers" .... Gilbert and Sullivan
   Johnny Harvard
   Fair Harvard

[1] For the distinction between the terms, see Rowbotham, *op. cit.*, chaps. 9 and 10, *passim.*

CHAPTER VI

Memorabilia Musicalia

Now that the writer is on the side-lines, a so-called *Emeritus*, he is entitled to indulge in a few reminiscences about olden days in Cambridge town. Having lived here since 1879, barring a few years abroad, he could not possibly enumerate—'twould take too long—the numerous changes which have taken place in these fifty-six years. Then old Cambridge, far more than at present, was shut off from the other parts of the city and kept many delightful features of a self-sufficient, homogeneous country village. The witty saying of Oliver Wendell Holmes may be recalled, that "Boston was the hub (of the universe!) but Cambridge the inner hub"—to change the simile, a very Holy of Holies. True Cantabrigians have been known to remark that they were sorry for any one who did not live

in Cambridge. But there were giants in those days. One could often seen on Brattle Street, Longfellow, Lowell, the brothers Holmes—Oliver Wendell and John—Howells, Thomas Bailey Aldrich, John Fiske, Alexander Graham Bell, Asa Gray, the famous botanist, William Brewster, the ornithologist, and Horsford, the chemist, walking about just like ordinary mortals. Without being an idolatrous *laudator temporis acti*, I should like, therefore, to relate a few anecdotes drawn from life, all of which lie within my personal experience. For should not the memory and picture of great characters be kept vital as long as possible—especially so that our students may realize their glorious traditions and have ever before them standards and ideals of what cultivated men should be?

In the eighties and nineties and through the early years of the present century it is doubtful if any seat of learning ever had so many music lovers on its teaching staff as Harvard. One could accurately refer to Professors So-and-So of Classics, Science, Philosophy, Languages, or Botany as amateurs of music in the truest sense of that term. For these men were conversant with good music, constant at-

tendance at concerts, in many cases could play and sing well—some were even composers—and of broad cultivation, as well as eminent in their respective fields. In their teaching, furthermore, they frequently touched upon music, using similes drawn from it in reference to the lives of the great composers; showing thereby that music was a real part of their daily life. Some think that our modern industrial, restless life with its worship of the Goddess of Speed is absolutely hostile to the meditation and repose necessary for musical growth. I do not. In time all these factors will be assimilated, artistically used, and we shall be more musical than ever. Our hope is in the music-loving youth of the country. *Vivat crescens!* One eminent professor recently said to the writer that in his opinion music was more important than chemistry, since people lived happy, contented lives before modern chemistry was discovered, whereas without music no one can live at all. Remarkable statement! The following names, therefore, are noteworthy because they represent almost every profession—linguists, scientists, writers, many of them internationally famous, and because the bearers of these names, some of them still liv-

ing, are all of New England ancestry.[1] They were also men of the world, and did an eminent work in raising the social status of music, and of making the musician's influence comparable to that of Weber, Schumann, and Mendelssohn in Germany, proving by their own lives and ideals that it is possible and even desirable to love music, to know something of it and yet be "a man for a' that." A short biography is given of the more important ones, for the part they played in the development of academic music should ever be remembered with gratitude.

This is a suitable opportunity to state that the age of Harvard's musical ancestry is often forgotten,[2] since John Sullivan Dwight, justly called the father of American criticism and the founder

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[1] Let it be known that every statement herein made has been verified by a study of records wherever available, and by personal conversation with surviving relatives and friends. These memoirs are, therefore, correct as far as that term is ever justified.

[2] The eminent German scholar, Max Friedländer, for example, when a lecturer at Harvard in 1911 acknowledged to the writer that he did not know that Thayer had any connection with Harvard. In fact, he knew very little that wasn't German, as, for instance, that at Cambridge in the house of Mrs. Jabez Fox, a grand-niece of Thayer, there were actual former possessions of Beethoven, on whom Friedländer was considered an authority.

of *Dwight's Journal of Music* in 1852, graduated from Harvard College in 1832.[1] Alexander Wheelock Thayer, the world-famed biographer of Beethoven, graduated in 1843, and during his six years of service as assistant in the Harvard Library became fired with the purpose to devote his life to the biography of the great tone poet.[2] The type of work thus early begun was later brilliantly carried on by William F. Apthorp '69, Henry T. Finck '76, Richard Aldrich '84, Philip Goepp '84, Henry T. Parker '90, Olin Downes, Sp., and John Burk '16.

Although the creative power in music is due to men, the "power behind" has often been exerted by women. Even a slight familiarity with the history of art will inform us of the rôle taken by women in the early days of Italian opera, and later by the *grandes dames* of the French salons in the time of Lulli, Couperin, and Rameau. If individual composers be considered, we can imagine how different would have been the career of Beethoven without Madame von Brünig, the Countess of Thun, and other women; of Schubert without the Countess of

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[1] For a graphic account of his life and work see Elson's *History of American Music*, pp. 312-314.

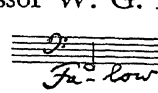
[2] For his complete life see *ibid*, pp. 312-314.

Esterhazy; of Liszt without the Princess de Sayne-Wittgenstein; of Tschaikowsky without Frau von Meck; and such instances might be multiplied. Music at Harvard could not have prospered so steadily had it not been for the benefactions and executive ability of Mrs. Edward C. Moore, Mrs. James R. Jewett, Mrs. Joseph G. Thorp, Miss Alice Longfellow, Mrs. Crawford H. Toy, Miss Leslie Hopkinson, Mrs. Edgar Pierce, Mrs. Charles R. Sanger, Miss Bertha Vaughan, and Mrs. Robert deW. Sampson. Every one knows of the generosity of Mrs. Frederick S. Coolidge, who, though born in Chicago, is closely identified with Harvard; for her husband was president of his class, '87, and her son, Sprague Coolidge, is a teacher in the Department of Chemistry. By her constant benefactions to our universities and schools—giving free concerts of the highest excellence—by her commissions for original works to our native composers, by numerous unheralded aids to struggling young musicians, Mrs. Coolidge may justly be called the most generous and intelligent music patroness of our times—an honor to her race, to her country, and to the art which she so passionately loves.

But let us pass on to our anecdotes, beginning

With my affectionate greetings
to Walter Spalding, and my
best wishes for the Harvard
School of Music.

Elizabeth Sprague Coolidge.
May, 1935

with Professor John Knowles Paine (for whom the Concert Hall in the Music Building is named), the founder of music at Harvard, in 1862, and for many years its single-handed promoter. Paine was endowed with a keen sense of humor, and his Fuga Giocosa, based on the street tune "Rafferty's Lost his Pig," is still one of the best scherzos for pianoforte composed in this country. He also wrote a comic song for men's voices, Radway's Ready Relief, extolling the merits of an elixir for horses as applied to bipeds. His charming Birthday Impromptu, dedicated to his friend, the eminent botanist, Professor W. G. Farlow, was one of his musical jokes. 

Paine, like so many geniuses, was amusingly absent-minded. Mommsen, the famous historian, is said to have put one of his numerous small children in the waste basket as an annoying bit of paraphernalia. *Re "Jakey,"* as he was affectionately called, two anecdotes will suffice. Once on a shopping tour to Boston he completely forgot Mrs. Paine, left her in a store, and rushed home to compose. He came to a realization of mundane affairs only late in the afternoon when that noble

lady appeared before him with the words, "Oh John, haven't you missed me all this time?" When Warren A. Locke '69, was organist and choirmaster of Appleton Chapel, Paine once praised highly a fugue which was played. Imagine his astonishment and delight when he was informed that it was own composition of some thirty years before.

A life-long friend of Paine was the philosopher and historian, John Fiske, in temperament a most musical man, endowed with a beautiful, rich baritone voice and a mind of unusual critical acumen. From 1875 till his death in 1901 he exercised a distinct influence in the artistic life of Cambridge. Howells tells in his *Literary Reminiscences* how in the quiet of Berkeley Street one could often hear Fiske's voice booming out "Who is Sylvia?" Fiske's routine life was to write each day from six to eight hours. In the evening nothing refreshed him more than to sing at the home of the writer the songs of Schubert and Schumann (*moi le pianist*), "Der Doppelgänger" and "Die Beiden Grenadiere" being special favorites. Fiske also had a great fund of humor. He was of portly dimensions, and to him are attributed the expressions "the undistributed middle" and "University extension" with reference

to the professorial *embonpoint* of those days. That he could be serious, however, is shown by the motto over his fireplace—*Disce ut semper victurus: vive ut cras moriturus*,—Learn as if living forever: live as if dying to-morrow. Fiske was thoroughly conversant with musical literature, wrote the excellent biography of Schubert in *Famous Composers and Their Works*,[1] and contributed several articles to the *Atlantic Monthly* on the performance of Paine's orchestral works.

An early example of the genuine musical amateur was Josiah Dwight Whitney, Yale '39, Professor of Geology, who was a man of many talents, a good linguist, in his youth a performer on eight different musical instruments, and very skillful with his pencil. He was a strikingly handsome man, with a Sophoclean head, and was always to be seen in the front row of the first balcony in old Music Hall at the concerts of the Symphony Orchestra, a full score before him and a rapt expression on his face. At his death his magnificent collection of scores was given to the University and formed the basis for its present comprehensve musical library.

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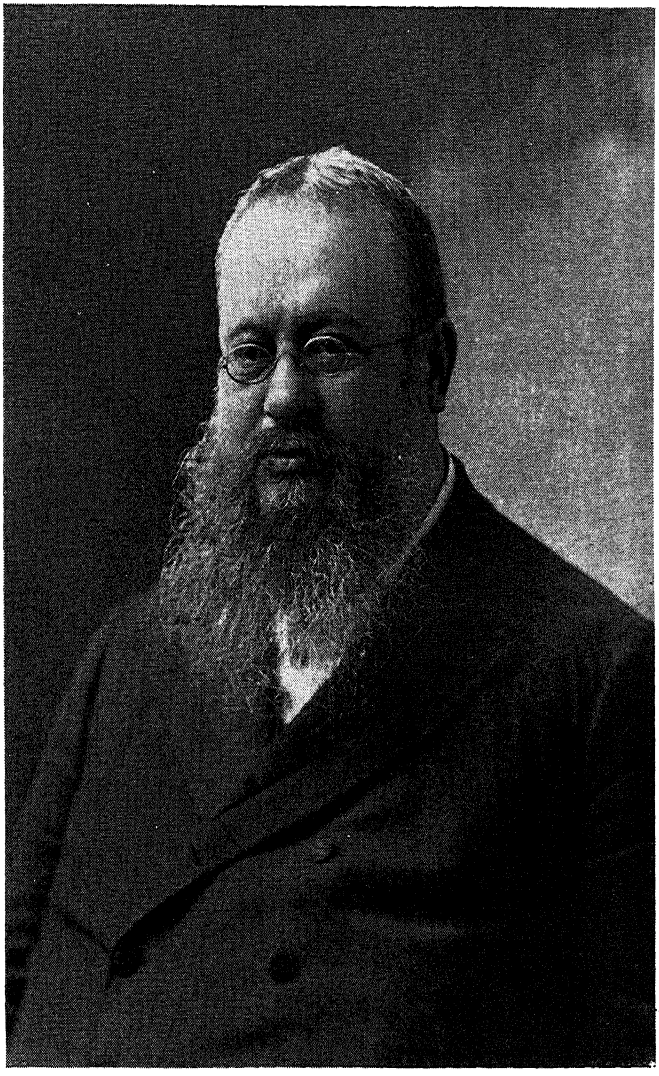
[1] Edited by Philip Hale and Professor Paine.

Even more stimulating from a strictly musical point of view was the influence of George L. Osgood '66, who in many respects was one of the most gifted American musicians and a man of New England ancestry. Osgood, born with absolute pitch and a keen rhythmic sense, was also endowed with a remarkably pure and warmly colored tenor voice —so rare in this locality. He was one of Paine's first pupils to attain eminence in his profession, studying abroad after his course at Harvard, in Italy, France, and Germany. On his return to Boston he became a recognized authority in solo singing and in choral music. He was an active teacher of singing for many years, founded and conducted the Boylston Club, was also choirmaster at Emmanuel Church, and composed a number of charming pieces for voices in both secular and sacred style, among which should be specially mentioned I Heard the Bells on Christmas Day, Listen Lordlings Unto Me, In Picardie, and sacred works. Through his close friendship with Professor Paine he exerted a marked influence upon the latter's vocal style and took the leading musical rôle in the cast of the Oedipus Tyrannus at Sanders Theatre in 1881. All who came



JOHN FISKE

in contact with Osgood, students, professional musicians,[1] and the public, felt the emotional power of his nature, as well as the fineness of his taste. At a time when musical standards were being established and, consequently, rather weak, he did incalculable service to the artistic life of Boston by his inflexible demand for perfection. Nothing must ever be performed until in enunciation, intonation, rhythmic vitality, and spontaneous feeling it was as finished as work could make it. His motto was "Tout bien ou rien,"[2] and his ideals and attainments will remain a precious memory to all who knew and loved him.

In those days Francis Boott '31 was a well-known figure in the artistic life of Cambridge and a generous patron of music. He was born with a remarkably true and silvery tenor voice, and the present writer heard him sing with perfect intonation in his ninetieth year. Mr. Boott also played well upon the flute and was the composer of the ballade for barytone, Here's a Health to King Charles, a piece of

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[1] The writer was Mr. Osgood's organist at Emmanuel Church in 1888-89, was associated with him in other ways, and regards him as the strongest musical influence of his life.

[2] The same as the celebrated publishing firm of Houghton, Mifflin.

music for sturdy vigor by no means to be scorned. After his graduation Mr. Boott made the "grand tour" of Continental travel, and later when he went to Italy and Germany for the education of his daughter[1] was intimately associated with that coterie in Florence and Rome which included Hawthorne, Story, the Brownings, and other famous people. He was thus an early and shining example of cosmopolitan culture and may well be emulated by our modern students, with whom education so often takes precedence of cultivation; that is, they are repositories of facts and can earn their bread and butter, but deplorably lacking in *savoir faire* and but slightly acquainted with the realm of art. Mr. Boott's personality was so striking that he often figured in the literature of the period as the basis for fictitious characters. At his death he left to the Music Department a handsome bequest, the interest of which (about $100 annually) is to be awarded to a graduate or undergraduate for the best piece of choral music. Courteous, charming, refined, he was

[1] Mr. Boott's daughter (his wife being a Miss Lyman of Boston) married Frank Duveneck, one of the first Americans to win Continental fame as an etcher and painter. See his portrait of the elder Henry James in the biography by Warren.

an example *par excellence* of an old-school gentleman.

In the '80's and '90's the Departments of English, Classics, and Science were particularly strong in teachers of genuine musical cultivation. The foolish indictment which has lingered so long that music is an effeminate [1] art and that a music lover has little or no connection with scholarship or serious mental effort was refuted by the mere presence and standing of these men.[2]

A notable connoisseur in music was the mathematician, James Mills Peirce—or "Jimmie Mills" as he was called by his friends—who for many years

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[1] Of all misconceptions in the history of art this is one of the most disconcerting and puzzling. The truth is that of all the arts music, from its innate quality of creative passion, is the one most closely associated with men. There have been great women poets, novelists, painters, and sculptors, but with negligible exceptions the structure of music was worked out by men and all the instruments fashioned by them. Music is essentially a masculine art as its whole history proves. Women, to be sure, have been celebrated singers, pianists, and violinists, but this is on the executive side of the art and concerns the performance of works generally created by men. Heaven, to be sure, has ordained that sopranos and altos should be of the feminine gender, and we should be grateful for this division of labor. Let us cease, however, from speaking of music as a feminine art in a derogatory sense.

[2] The writer knew all the characters described in these memoirs and took courses with many of them during his college days at Harvard from 1883 to 1888.

was Dean of the Graduate School of Arts and Sciences. Peirce's special love was for the opera; he knew by heart many scores of the Italian, French, German, and Russian schools and seldom missed a performance in Boston or even New York. After an especially notable performance he would give in his rooms for a group of noble Bohemians a fine supper at which wit and song ran high. Professor Peirce was short and stocky, with a long, beautifully kept beard, and of a noticeable rotundity. As he walked majestically across the Yard, Miss Palfrey, a famous Cambridge wit, once remarked, "Isn't Professor Peirce imposing? He carries everything before him!"

Professor Josiah Royce, the eminent philosopher, was also an enthusiastic and intelligent lover of music. He once said to the writer that he would rather have been Sebastian Bach than any one else who ever lived. Royce had made a deep study of the proper rendering of the St. Matthew Passion Music of Bach, and was an authority on this subject. There was plenty of music in the Royce home, for Mrs. Royce has always been an excellent pianist and musician. Two of Professor Royce's sons, Christopher '00 and Edward '07, were of unusual talent,

born with absolute pitch and with a remarkable union of emotional and mental qualities. Christopher's early death cut short a life of promise; Edward, however, has become a composer of creative ability and attainment, as well as a successful teacher.[1]

Another noted mathematician, Professor Benjamin Osgood Peirce, was a passionate lover of the works of Bach, especially those for the organ. He was the idol of his students—one of the most popular men who ever taught at Harvard—with a warmth and geniality which no one could miss. He told the writer that he considered the G Minor Fugue for organ one of the greatest examples in all music of constructive imagination—a cathedral in tones. Very true. We once crossed the ocean together, and I remember walking the deck with him who had taught me geometry in College, each singing to the other themes from Bach. Professor Peirce served for many years as a member of the Committee on Honors and Higher Degrees in the Department of Music, and his counsel, by reason of the balance he

[1] For several years a professor in the Conservatory of Music at Ithaca, and at present one of the faculty in the Eastman School at Rochester.

kept between artistic enthusiasm and cool scientific judgment, was of inestimable value. Professor Peirce started the day with a chorale of Bach. Would that others would do likewise!

Professor Henry B. Hill, son of President Thomas Hill, Eliot's predecessor, was the *beau ideal* of what a musical amateur should be. He had a good tenor voice, could play somewhat, and was endowed with keen critical insight. His classmate and life-long friend, W. F. Apthorp '69, was for many years musical and dramatic critic of the *Boston Evening Transcript.* They were often seen at concerts together and were fond of playing four-hand arrangements of symphonic scores and other works. He and Professor Paine also were intimate friends, and the composer was often encouraged by his enthusiasm and critical judgment. Hill's musical nature has been transmitted to his son, Professor Edward Burlingame Hill '94, a creative composer of imaginative power and achievement in several fields—an author as well—and now the chairman of the Department of Music.

A music lover *par excellence* was Crawford H. Toy, Hancock Professor of Hebrew. He was a frequent attendant at concerts, both those for or-

chestra and for string quartet, and often had musical gatherings at his home on Lowell Street. Mrs. Toy had an excellent contralto voice and for many years sang once a week in a Trio Club—the other members being Mrs. Charles W. Eliot and the wife of the writer. Mrs. Alexander McKenzie accompanied them. Professor Toy owned many scores of Italian and French operas, and his favorite relaxation of a Sunday afternoon over a good cigar was to read the music of these works like a novel or a play. This is the quintessence of a musical nature, to have such power of inner hearing that the notes —mere lifeless symbols—are transformed thereby into vital and ringing sounds and rhythms. Toy was a charming and cultivated gentleman. Whether the forces of "modernity" will produce his equal, *qui vivra, verra;* he is not likely to be surpassed.

A remarkable union of profound scholarship with musical ability of a high order was manifested in Frederick deForest Allen, Professor of Classical Philology and an authority on ancient Greek music. Allen had genuine melodic invention, *vis comica,* and sufficient technique to write effective music. During the eighties and nineties he and his librettist, James B. Greenough, so witty that he seemed a

Terence *redivivus,* were the Gilbert and Sullivan of Cambridge. They wrote several operettas, the most successful of which was "Old King Cole," given with great éclat by the Cambridge Dramatic Club in 1888. In this operetta Byron S. Hurlbut '87, at one time Dean of the College, the Rev. Eugene R. Shippen '87, and other Harvard men of that time sang in the chorus. The principal rôle was taken by Charles C. Read '64, and the pianoforte accompaniment was played by Lewis S. Thompson '92, the gifted composer of the "Sphinx." Professor Allen also composed the music for the "Phormio" of Terence, which had a successful presentation in 1894.[1]

James B. Greenough, Professor of Latin, the librettist of Professor Allen, was also thoroughly musical, although his great popularity was founded on the Latin Grammar of Allen and Greenough (not Frederick DeF. Allen, but Joseph H.)—so much so, in fact, that in the eighties and nineties, when a school boy was asked who wrote the "Gallic War," he would invariably answer, "Allen

[1] For other comments on Allen's versatility, see the fascinating article on the classics by Professor Herbert Weir Smyth in the first volume of Professor Morison's *The Development of Harvard University.*

and Greenough." Such is fame! Greenough also wrote the inspiring words of the Harvard Hymn, "Deus Omnium Creator," for which Professor Paine composed the music. It has become a favorite with students and alumni throughout the country.

Theodore Richards, the eminent chemist, in that field the first American winner of the Nobel prize in 1915, a most versatile man, son of a distinguished marine painter and with considerable ability himself in drawing and sketching, also possessed a trained knowledge of music and a critical appreciation of art. There was always much music of a high order in the Richards home, for Mrs. Richards was, and is, an excellent pianist, and one of their sons a good 'cellist. His daughter, who also sings and plays, is now Mrs. James Bryant Conant. In this family therefore we see a remarkable union of the arts and the sciences.

Charles Eliot Norton, Professor of the History of Art, was for many years the purveyor at Harvard University of "sweetness and light." Norton's chief interest was in the fine arts—painting, sculpture, architecture, and, of course, literature. His home, however, was thoroughly artistic, one in which music played an important part in the way

of informal gatherings, especially at Christmas time with the singing of carols and so forth. His daughter Sara was an excellent violinist, and his son Richard, the famous archaeologist, with whom the writer once spent a winter in Munich, was a genuine musical amateur.

A world-famous scholar in his own field and one of the most versatile men who ever taught at Harvard was Francis James Child, or "Stubby" as he was affectionately and appropriately called. Professor Child was a literary genius, had a deep love for music and all art, was an experienced grower of roses, took an active interest in local politics, and had a highly cultivated taste for good cigars, of which he always kept the finest brands. He also had a rare gift of humor (as Howells brings out in the sketches referred to[1]) which manifested itself in such an airy burletta as Il Pesceballo, written in Metastasian Italian, from which afterwards James Russell Lowell made a libretto in English. When the writer began to teach at Harvard in 1895, Child was just finishing his monumental edition of English and Scottish popular ballads, and never to be

[1] See *Literary Friends and Acquaintances*, p. 255.

forgotten are the many hours spent together in adjusting the metre of the texts and the rhythm of the folk-song music. For Child had the scholar's devotion to perfection, and was never satisfied until the most subtle questions of balance had been considered and settled. After this a walk would be taken in the rose garden, which was even more dear to the scholar than the ballads, and the scent of Cuban cigars would mingle with the fragrance of the flowers—a picture of an association which would be rare to-day when a "researcher" gives scant time to such ethereal things as roses.

William G. Farlow, Professor of Cryptogamic Botany and founder of the Farlow Herbarium—the *fidus Achates* of Professor Paine—was an enthusiastic lover of music, always helping along needy students in the art and doing everything to promote its growth.

Albert A. Howard, a great friend of Paine, was an authority on the Greek flute or *tibia*. For further comments, see the article on "Classics" in the Morison history, *op. cit.*

Morris H. Morgan '81, Ph.D. '87, Professor of Classical Philology and an authority on Vitruvius, was endowed with a beautiful tenor voice. He was

an intimate friend of many of those already portrayed, and always took a keen interest in musical activities of the College, the city, or at Christ Church, where he served for some years on the music committee when the writer was organist.

Edward S. Dodge '73, LL.B. '77, one of the eminent maritime lawyers of America, was a born lover of music. As an undergraduate he sang in the Glee Club—in 1872 he and Richard H. Dana were the Club's chief officers—and in 1873 Dodge was conductor of the Pierian Sodality Orchestra. As an alumnus, much of his leisure was devoted to music, which he promoted by every means in his power through active participation, shrewd counsel, and liberal aid. The Harvard Alumni Chorus, of which he was president for a long period, was founded and maintained in large measure through his efforts. He was also a trustee and a member of the executive committee of the New England Conservatory of Music. To the Expositions of Chamber Music given by Arthur Whiting, which did so much in cultivating the taste of the students and in broadening their acquaintance with musical literature, Dodge was a generous contributor. His memory will be cherished, and his liberality should be a shin-

ing example to coming Harvard men. For music can never depend on "gate receipts" alone. It thrives only through the constant generosity of those who believe that its support is their duty as well as their pleasure.

Another interesting piece of collaboration was done with Professor John W. White, who devoted years to an intensive study of the Greek metres to determine the manner in which they were declaimed rhythmically and melodically. This question brings up points which must be settled by a comparison, and often hypothetical correspondence, of principles which concern the structure of the Greek language as well as those which are innate in music. In the opinion of scholars White's work has done more than ever before to clear up these puzzling matters. White also was a man of unusual versatility, for in addition to his powers as a classical scholar he was well cultivated in music and a noted athlete, excelling as a tennis player, trout fisherman, and equestrian. He served for several years with distinction as chairman of the Athletic Committee.

One of the most inspiring events in Cambridge musical annals among many lesser occasions was the concert given in Sanders Theatre in 1881 by the

celebrated Norwegian violinist, Ole Bull, and the gifted soprano, Mrs. Charles Moulton, née Lilly Greenough, the granddaughter of Judge Fay and later the wife of D'Heggermann-Lindencron, the Danish Minister to the United States. Both these artists are connected with Cambridge life because Mrs. Moulton spent her girlhood at the Fay House on Garden Street, now the seat of Radcliffe College, and because Ole Bull married a Miss Thorp, whose brother Joseph was the husband of Miss Annie (Allegra) Longfellow, thereby establishing again a poetico-musical relationship.[1]

Let us now turn our inner eye upon these portraits. With all these men, knowledge as such never obtruded itself; they were not pontifical, or wiseacres; instead they radiated a warmth, a generosity, and a love of beauty which made every one at ease and happy in their presence, realizing what a glorious place the world is for personal adventure. For, as Mrs. Winthrop Chanler says in her remarkable book *Roman Spring*, "charming people

[1] For a detailed account of her life and career see her two fascinating books *In the Courts of Memory* and *The Sunny Side of Diplomatic Life*. All the Thorp daughters in the present generation have been innately musical, and their home has always been noted for a love and cultivation of music.

are the light and joy of the world." Why was this? After reflection I am convinced that it was because the senses, the imagination, and the soul of these men were well nourished and in vigorous activity. Since good crops never come from an impoverished soil, the next question is inevitable: What is the best food and tonic for these shadowy but real parts of our make-up? Music, of course, and likewise all the fine arts as well as poetry and prose, but supremely so *music*, which takes us out of ourselves and lifts us above the earth.

By these personal anecdotes there is no intention to establish any odious comparisons. It is a cause of gratitude to feel that even in our restless modern age, with the ever-growing demands made upon the teacher, there still is found time for that contemplation so necessary for the art of music. Whatever may be the estimate of deadly statistics—by which tendencies are far too often estimated—among those of us who are fortunate enough to live in Cambridge how many genuine music lovers there are! Perhaps not so many relatively who actually compose music and perform it either by singing or playing, but such well-known scholars and teachers as Professor Weston, Dr. Denman Ross, Dean Murdock, Pro-

fessor Pratt, Professor Saunders and Professor Gregory Baxter are musical amateurs of the first rank. Many teachers, furthermore, in these days of the gramophone and the radio, have excellent collections of classic and modern scores and very fine instruments. It is well known that when the affairs of state become too irksome, they are lifted out of the academic rut by means of that transporting power which music alone can give.

CHAPTER VII

Distinguished Graduates and Holders of Higher Degrees, Academic and Honorary

As the modern world requires specific results, this chapter sets forth with appropriate comment the names of Harvard graduates who in varied fields have furthered the musical progress of our country. First let us salute the creative composer. Were it not, indeed, for his genius and industry, there would be no music—save a few spontaneous folk-songs and dances—for us to sing, play, perform, conduct, write about, or even discuss. What a catastrophe! How often human vanity seems at variance with the following classification, the scholar considered of more importance than the creator!

I. Composers who began their musical education at Harvard:

'48—* James Cutler Dunn Parker, A.M. '56

* Deceased.

'55—* William Pitt Preble Longfellow
'66—* George Laurie Osgood
'74—Arthur William Foote, A.M. '75
'81—George Albert Burdett
'88-'90—* Louis Adolphe Coerne
'91—* Robert Whitman Atkinson
'92—* Lewis Sabin Thompson
'93—Percy Lee Atherton
—Frederick Sheppard Converse
'94—Edward Burlingame Hill
'95—Daniel Gregory Mason
'97—John Alden Carpenter
'99—* Blair Fairchild
'00—William Clifford Heilman
'03—* Franklin Morris Class
—Samuel Endicott
'04—Paul Hastings Allen
—John Hopkins Densmore
'06—Archibald Thompson Davison
'07—Edward Ballantine
—Edward Royce
'08—George Luther Foote
—Charles Louis Seeger, Jr.

* Deceased.

—Reginald Lindsey Sweet

'09—Philip Greely Clapp

'10—Charles Brashear Repper

'12—Chalmers Clifton

'13—Timothy Mather Spelman

'15—Roger Huntington Sessions

'17—Carl McKinley

'19—Walter Helfer

'20—Robert Nathaniel Dett

—Randall Thompson

'21—Leopold Mannes

'22—Alexander Steinert

—Virgil Garnett Thomson

'23—Clair Leonard

'24—Walter Hamor Piston

These men are all composers of ability and have published works which form an important part of the original music created in America. There are younger men who might be added to this list who are likely to be heard from within the next few years.

Several musicians have studied at Harvard and are closely identified with the Department, although for various reasons they did not officially graduate.

Prominent among these are Clayton Johns * '79-'81, composer, pianist, and teacher, and Thomas Whitney Surette '89-'93, composer, author, and teacher.

II. Executants of recognized achievement:

'69—* Warren Andrew Locke
Organist and choirmaster of St. Paul's Church, Boston, and of Appleton Chapel, Harvard University.

'77—Gardner Swift Lamson
Oratorio and concert basso and teacher of singing.

'91—Francis Stetson Rogers
Baritone, teacher of singing and author of several books on singing.

'94—Charles Louis Safford, pianist and organist.
Director of Music at Williams College.

'95—Myron William Whitney, Jr.
Gifted son of a famous father; himself an excellent singer and teacher of vocal art.

'96—* Arthur Sewall Hyde
Organist of Emmanuel Church, Boston,

* Deceased.

and of St. Bartholomew's Church, New York.

'02—Malcolm Burrage Lang

Organist, pianist, and teacher. At one time Director of the St. Cecilia Society (succeeding his distinguished father, Benjamin J. Lang), and at present of the Harvard Alumni Chorus.

'05—Leland Boylston Hall

Gifted pianist, Professor of Music at Smith College, Northampton, also well-known author.

'07—Maurice Grünberg, violinist; member of Boston Symphony Orchestra from 1910 to 1919.

'07—(A.M.) Adelbert Wells Sprague, 'cellist, professor of Music at the University of Maine and director of the Maine Festival Orchestra.

'08—Henry Lambert Murphy, excellent tenor; member of Metropolitan Opera Company of New York.

'12—(A.M.) Frank Estes Kendric, violinist, professor of the violin and director of the orchestra in the University of Iowa.

'13—Samuel Seiniger, violinist; member of the Boston Symphony Orchestra since 1920.

14—Lloyd Gould del Castillo, gifted organist and conductor; one of the first to raise the standard of music in connection with moving picture productions.

'18—Ernst H. Hoffmann, violinist and conductor; son of Jacques Hoffmann of the Boston Symphony Orchestra.

'21—William Bosworth Martin, tenor; member of the Grand Opera in Paris.

Lloyd A. Stonestreet (special student '18-'20), violinist; member of the Boston Symphony Orchestra.

Joseph Lautner, lyric tenor and teacher of unusual ability; formerly at the Conservatory of Music in Ithaca.

'25—George Brown, 'cellist.

John Edward Gurney (Gr. '26-'27), singer.

'30—Ralph L. Kirkpatrick, harpsichord virtuoso.

III. Theorists and teachers, who are filling important positions in the schools and colleges of America.

'88—(A.M.) Leo Rich Lewis, Tufts College

Joseph N. Ashton (Gr. '91-'95), Brown University

'94—Hugo Leichtentritt, Musicologist, Professor of Music at the University of Berlin

'01—Henry Leroy Stone

Harry Rogers Pratt (c. '02-'04), University of Virginia

'05—Arthur Ware Locke, Smith College

Henry Louis Gideon

'06—*Arthur M. Hurlin

'06—Carl Paige Wood, University of Washington Territory

'10—Twining Lynes, Groton School

'12—Donald N. Tweedy, Eastman School of Music

'12—(A.M.) George Shannon Dickinson, Vassar College

'13—(A.M.) Karl Henry Eschmann, Denison

'17—Howard Gordon Bennett, University of Vermont

'19—Howard E. Hinners, Wellesley College

Arthur Motter Lamb, Middlesex School

'20—Melville Smith, Eastman School of Music

* Deceased.

'24—William Thayer Ames, Eastman School of Music

'26—Edward Barry Greene, Wellesley College (Ph.D.) Royal Delaney Hughes, University of Ohio

'32—John Beckford Woodworth, Milton Academy

For such positions many younger men are constantly being trained both here and with supplementary study abroad.

IV. Authors and critics on the staffs of our leading journals whose artistic judgment and convincing writing have had a marked influence upon public taste:

1832—* John Sullivan Dwight

'43—* Alexander Wheelock Thayer

'69—* William Foster Apthorp

'74—* Nathan Haskell Dole

'76—* Henry Theophilus Finck

'84—Philip Henry Goepp

'85—Richard Aldrich

'88-'92—* Henry Taylor Parker

'93—* Ernest Hamlin Abbott

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* Deceased.

'95—Arthur Elson
Olin Downes (Summer School '07-'10)
'12—Richard Gilman Appel, curator of the Allen Brown collection in the Boston Public Library
Alfred H. Meyer (Gr. '15-'17)
'16—Penfield H. Roberts
John N. Burk
'21—Moses Smith
'31—Alexander W. Williams

V. Intelligent and generous patrons of music without whose aid much on which we now rely could never have been accomplished:
1832—* Francis Boott
'63—* Henry Lee Higginson, A.M. (Hon.) '82
'66—* William Pickering Blake
'71—* Horatio Appleton Lamb
'73—* Edward Sherman Dodge
'74—* George Wigglesworth
'79—* Charles Osmyn Brewster
George Rumsey Sheldon

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* Deceased.

'69—* J. Arthur Beebe
'81—George Dickson Markham
'82—Owen Wister
* Elliott Hunt Pendleton
'83—Morris Earle
* Morris Loeb
'87—*(M.) Carroll Dunham
Mark Anthony DeWolfe Howe
Horace Smith
William Endicott
'88—* James Loeb
'89—Walter Naumburg
'92—Ernest Blaney Dane
Philip Leffingwell Spalding
'93—Percy Lee Atherton
'95—Walter Kirkpatrick Brice
'96—Dave Hennen Morris
'97—William Phillips
'99—John White Frothingham
Edmund Hamilton Sears
'04—Alexander Forbes
'06—* Robert Jordan
'12—Horace Wier Frost

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* Deceased.

Ladies of Boston and vicinity, closely identified with Harvard graduates through relationship or other associations, whose constant and loyal support is herewith acknowledged:

Mrs. David Kimball
Mrs. Montgomery Sears
Mrs. Murray A. Potter
Mrs. Henry Parkman
Mrs. Alexander Steinert
Mrs. A. Lawrence Lowell
Mrs. Bayard Thayer
Miss Fanny Mason
Miss Mary Wheelwright
Miss Emily Shepard
Mrs. W. Scott Fitz
Mrs. Thomas Emery

Many of the above names might justly appear in two or more of these lists, i.e. the men are in some cases composers, teachers, and writers. Hill of Harvard and Mason of Columbia are striking examples of such versatility.

In this list should also appear the following names, for, although the men are not Harvard alumni, their generous support of music is so characteristic of the

Harvard spirit that grateful recognition is their just due:

Otto H. Kahn
Paul Warburg
Felix Warburg
Arthur Estabrook
Alexander Steinert
Frederick Juilliard
Harry Harkness Flagler
Francis Peabody
Joseph P. Day
Eben Jordan
Theodore C. Hollander

The names are now given of those who have won the higher degrees of A.M. and Ph.D. for special work in music. This record is significant, for by it the indictment is once and forever quashed that ability in music is a kind of mysterious knack—something quite apart from serious mental effort. All Harvard's talented students in music have stood high in the general rank list, and many of them have become members of the Phi Beta Kappa Society, proving that music requires (and develops) a clear head and power of sustained effort.

Holders of the A.M. in the Division of Music:

'75—Arthur William Foote
'76—William Silsbee Fenollosa
'88—Walter Raymond Spalding
'89—Leo Rich Lewis
'93—Joseph Nickerson Ashton
'02—Henry Leroy Stone
'06—Harry Louis Gideon
'07—Archibald Thompson Davison
Adelbert Wells Sprague
'09—Philip Greely Clapp
'12—Richard Gilmore Appel
George Shannon Dickinson
Frank Estes Kendrie
'13—Karl Henry Eschmann
'14—James Pryor McVey
'15—Arthur Ware Locke
'16—Lawrence Adler
* William Noel Hewitt
'22—John Benjamin Archer
Randall Thompson
'24—Howard Gordon Bennett
Clair Thomas Leonard

* Deceased.

'25—Mack Evans
Elmer Linnaeus Olsson
'26—George Raymond Hicks
Herbert John Jenny
Theodore Harold Post
Charles Crumrine Spalding
George Wallace Woodworth
'27—Arthur Tillman Merritt
'28—Maurice Casner Kirkpatrick
Emilio Puerto
Frank Wells Ramseyer, Jr.
Cecil Michener Smith
'29—Joseph Allen, Jr.
Marshall Price Bailey
Hubert Kingsley Beard
Henry Leland Clarke
Matthias Richards Cooper
'30—Franklin Leroy Anderson
'31—Edward Theodore Clapp
Richard Albert Haggerty
Marc Tarlow
Stephen Davidson Tuttle
Finley Goldthwaite Williams
George Constantine Zevitas

'32—Elmer Francis Benjamin
Alden Flint Bixby
Elliott Cook Carter, Jr.
Elwood Ernest Gaskill
Donald Jay Grout
Arthur Korb
Robert Clifford Orr
Richard Emanuel Valente
Ernst Frederick Eugene Wahlstrom
'33—Richard Sloane Angell
Edward Whitney Flint
Henry Lasker
Robert Stone Tangeman
'34—Martin Robert Rogers
Lawrence Rasmussen
Charles Sumner Spalding
'35—Hugh King McElheny

The degree of Ph.D., the highest distinction at the recommendation of the Department, has been awarded but six times, although there have been many candidates: [1] to Louis Adolphe Coerne in

[1] Especially of late in these "degree-chasing" days, when even musicians seem to feel that they know nothing and have no wage-earning capacity unless there is a section of the alphabet after their names.

1905 for a thesis on the "Development of the Orchestra," [1] and a symphonic poem based on the Hiawatha legend; to Archibald Thompson Davison in 1908 for a thesis on the "Harmonic Innovations of Debussy" and a symphonic poem on "Hero and Leander"; to Philip Greely Clapp in 1911 for a thesis on "Modern Orchestral Practice" and a symphony in E minor for full orchestra; to Royal D. Hughes in 1926 for a thesis on the "Embellishments in the Works of Sebastian Bach"; to Jacob M. Coopersmith in 1932 for theses entitled "An Investigation of Georg Friedrich Handel's Orchestral Style" and "A Thematic Index of the Complete Works of Handel"; and to Vincent L. Jones in 1934 for a thesis on "The Relation of Harmonic Theory to Practice from Rameau to 1900."

The University has three times conferred upon musicians the honorary degree of A.M.: upon John Knowles Paine in 1869, John Alden Carpenter '97 in 1922, and William Clifford Heilman '00 in 1925. In 1929 Serge Koussevitzky, the distinguished conductor of the Boston Symphony Orchestra, was made a Doctor of Laws. The greatest pleasure and

[1] Subsequently published in book form.

SERGE KOUSSEVITZKY
Conductor of the Boston Symphony Orchestra

satisfaction was felt by musicians all over the country when at Commencement, 1933, the honorary degree of Master of Arts was conferred upon Philip Hale (Yale '76), for many years musical and dramatic critic of the *Boston Herald* and the author of the program notes for the concerts of the Boston Symphony Orchestra. These weekly announcements were, in the words of William J. Henderson, critic of the *New York Sun*, "the most learned and artistic art annual in the world." President Lowell's words of greeting on the presentation of the degree were these: "Philip Hale, acute and learned critic, striving to promote the art of music and improve the public taste."

These degrees were so eminently deserved that the Corporation was honoring itself and showing a praiseworthy change in attitude toward musical attainment. For on several past occasions, when possible recipients for honorary degrees have been suggested to the Corporation, a deaf ear was turned to the proposals.[1] Our universities should pay honor

[1] Notably in the case of Paderewski and of Charles Martin Loeffler.*

* Deceased.

when deserved to captains of industry, scientists, and authors; but let them not forget the musicians, painters, sculptors, and architects whose works give such joy and inspiration to their fellow-beings.

CHAPTER VIII

Related Activities

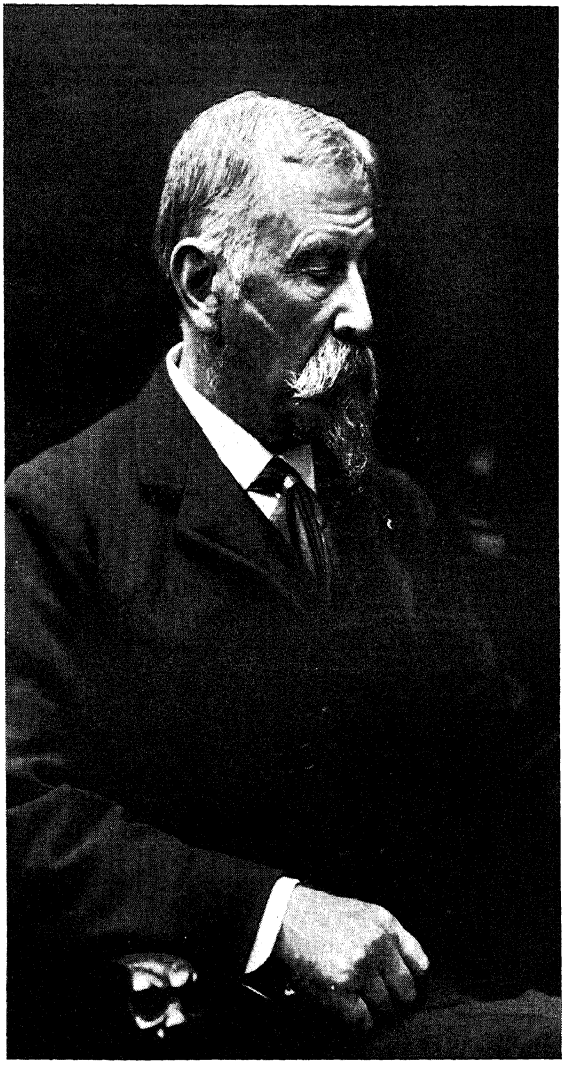
In addition to the organizations already described for making and teaching music the student at Harvard through many activities closely related to the official life, has frequent opportunities to broaden his horizon.[1] Of these the most important is the Boston Symphony Orchestra,[2] not only because it has a distinct historical connection with Harvard traditions, but because in its present state it was established and for many years supported by one

[1] To the public of Cambridge and adjoining towns many of these privileges are open free or for a nominal entrance price. A spirit of civic good fellowship has thus been established which has modified appreciably the "town and gown" feeling of a college community.

[2] For a comprehensive account of the early years and of the growth of the Orchestra, every one is cordially recommended to read the work of M. A. DeW. Howe '87, entitled *The Boston Symphony Orchestra, 1881-1931*, which combines accurate scholarship with artistic insight. Mr. Howe has served for a number of years on the Board of Directors of the Orchestra.

of the most philanthropic and generous of Harvard alumni, Major Henry Lee Higginson '63. Each year the Boston Symphony Orchestra gives nine concerts in Sanders Theatre, and though they are not free, talented students are appointed as ushers and a portion of the hall is reserved at the nominal entrance fee of twenty-five cents for special organizations, such as the Perkins Institute for the Blind, as well as for students in the University. The orchestra has always reflected the spirit of the college and the Board of Directors, of which on Major Higginson's death Judge Frederick P. Cabot '93 [1] and Bentley Warren have been presidents, consists chiefly of Harvard graduates. Many compositions by former students of the Department have been performed at the symphony concerts in Boston and Cambridge, among them being Arthur Foote, Johns, Coerne, Converse, Mason, Hill, Carpenter, Davison, Ballantine, Clapp, Spelman, Thompson, Sessions, George Foote, and Steinert. The conductors of the Popular Concerts, the "Pops," have also been extremely liberal in their attitude toward the compositions of undergraduates, many of whose early efforts have had their first tryout at these concerts. This oppor-

[1] Died in 1932.



MAJOR HENRY LEE HIGGINSON
Founder of the Boston Symphony Orchestra

tunity has been of great benefit to the creative spirit of our young composers, as in writing for the orchestra the securing of just the proper sonority and contrast of timbres is peculiarly difficult. Until recent times our budding geniuses have been seriously handicapped in what may be called laboratory facilities for hearing how their efforts sound. Even if they learn what "not to do" next time, the gain is great.

Since 1905 there has been a working affiliation between the New England Conservatory and the Department of Music by which students at the Conservatory are permitted to take certain courses in English literature and modern languages offered by Harvard, while our students, in connection with their theoretical work, play in the ensemble course formerly conducted by Joseph Adamowski,[1] now by George S. McManus, and in the orchestra under Wallace Goodrich. For men of high academic standing this work is counted toward the A.B. degree. The Conservatory Orchestra has also been exceedingly coöperative in trying over orchestral exercises and compositions of Harvard students.

A beneficial project of far reaching effect has

[1] Died in May, 1930.

been the series of Expositions of Chamber Music, classical and modern, founded in 1907 [1] by Arthur Whiting and partially supported by a bequest of $10,000 left for this purpose by Charles O. Brewster '79. The raison d'être of these concerts, of which five were given annually, free to undergraduates, graduates, and officers of the University, was that no one should leave Harvard without having had an opportunity to begin at least an acquaintance with standard compositions, both as landmarks in the development of music and as a means for personal enjoyment and edification. Mr. Whiting was admirably equipped to give such a course, for he is a creative artist, a clear and witty speaker, and an excellent pianist. At each concert he would make a few concise comments on the structure and significance of the works, and then they were played by the best artists available, which have included George Barrère, the distinguished flutist, the Flonzaley Quartet, the Elshuco Trio and several other of the chamber organizations founded by Mrs. Frederick S. Coolidge, Lorraine Wyman, John Bar-

[1] Mr. Whiting states that he was much encouraged in his undertaking by the idealism and good sense of Gustave Schirmer, whose death in the summer of 1907 was such a loss to music. The first Exposition was given at Princeton in October of that year.

clay, and many equally well-known artists. A typical program for the year 1916-1917 is herewith cited.

1916-1917

Expositions of Classical and Modern Chamber Music

Program I

Mr. Albert Spalding, violin
Mr. Alwin Schroeder, violoncello
Mr. Arthur Whiting, pianoforte

(Violin and Pianoforte)

Beethoven, 1770-1827—Sonata, C minor, op. 30

I. Allegro con brio
II. Adagio cantabile
III. Scherzo
IV. Allegro

(Violoncello)

Bach, 1685-1750—Suite, G major, No. 1

I. Prélude
II. Courante
III. Sarabande
IV. Gigue

(Violin, Violoncello and Pianoforte)

Brahms, 1833-1897—Trio, B major, op. 8
(revised edition)

I. Allegro con brio
II. Scherzo
III. Allegro
IV. Adagio

Steinway and Sons' Pianoforte

Actual testimony proves how warmly the students valued this privilege, the motto of which might be "music for the intelligent layman." They were also amusingly sensitive and jealous of their rights, for no woman was allowed in the concert room; the occasions, in the words of a Lampoonist, being strictly for "man and music." This project[1] has been widely followed by other institutions, and the expositions have been given at Yale, Princeton, Wesleyan, Union, Massachusetts Institute of Technology and Bryn Mawr.[2]

An organization of special importance in the artis-

[1] As the expenses, from $1200 to $2000 annually, were only partially met by the original bequest, gratitude is hereby expressed to the many benefactors who, from the outset, have supported this course.

[2] In the spring of 1930, after twenty-three years, Mr. Whiting decided to give up these concerts. The beneficial results are a lasting tribute to his artistic spirit and devotion.

tic life of Harvard is the Musical Club. During the last half century it has become an established practice for each department of learning to have its social club, in which teachers and students meet informally for the reading of papers, for the free exchange of ideas, and for a "good time," untrammeled by official restraint. These clubs now include the Classical Club,[1] the Scientific Club, the Cercle Française, the Circolo Italiano, the Deutscher Verein, and other smaller clubs. The Musical Club was founded in 1898 by Professor Paine, Professor George Weston, the eminent scholar in Romance Languages, as well as a highly cultivated musician, and the writer. The Club has had the infant ailments incidental to any organization. It has, however, survived them all, and now in its thirty-sixth year, with a special room in the Music Building, is a recognized factor in Harvard life. The Musical Club has had many distinguished honorary members both in America and abroad, among whom were Presidents Eliot and Lowell, Theodore Thomas, John Fiske, Wallace Goodrich, d'Indy and Carl Goldmark. The first secretary was Carl Oakman, a

[1] This club, founded in 1884, of which the writer was a charter member, is the ranking one of these organizations.

gifted violinist, who afterwards became a well-known doctor. In addition to monthly meetings, an annual concert is given at which the standard of performance has been exceptionally high. Many students, in fact, have first appeared at these concerts as players, singers, or original composers, who have since made their mark as professional musicians. It is sufficient to cite such names as Lambert Murphy, Philip G. Clapp, Chalmers Clifton, William C. Heilman, Edward Ballantine, George Brown, Leland B. Hall, Arthur W. Locke, Joseph Lautner, and Ralph L. Kirkpatrick. At its Twenty-fifth Anniversary concert the Musical Club presented the following program, remarkable because each composition was by a former member:

PROGRAM

Theme and Variations in A Minor for Pianoforte
Edward Royce '07
Played by the Composer

Romance for 'Cello and Pianoforte
Edward Ballantine '07
G. A. Brown '25 and the Composer

The Buddha of the Lotus Pond....Charles Repper '10
Played by the Composer

Juba Dance ..... Nathaniel Dett, Sp.
W. T. Ames '24

Gray Day ..... Philip G. Clapp '09
Silhouette ..... Carl K. McKinley '17
D. T. Gammons '18 violinist, and G. Wallace Woodworth '24 pianist
Warum sind denn die Rosen so blass
Reginald A. Sweet '08
The Little Angels of Heaven..Donald N. Tweedy '12
The Prayer..... George Newell, Sp.
Song Is So Old..... Charles Repper '10
Ebb on with Me ..... Melville M. Smith '20
Joseph Lautner '21, Donald N. Tweedy and G. Wallace Woodworth

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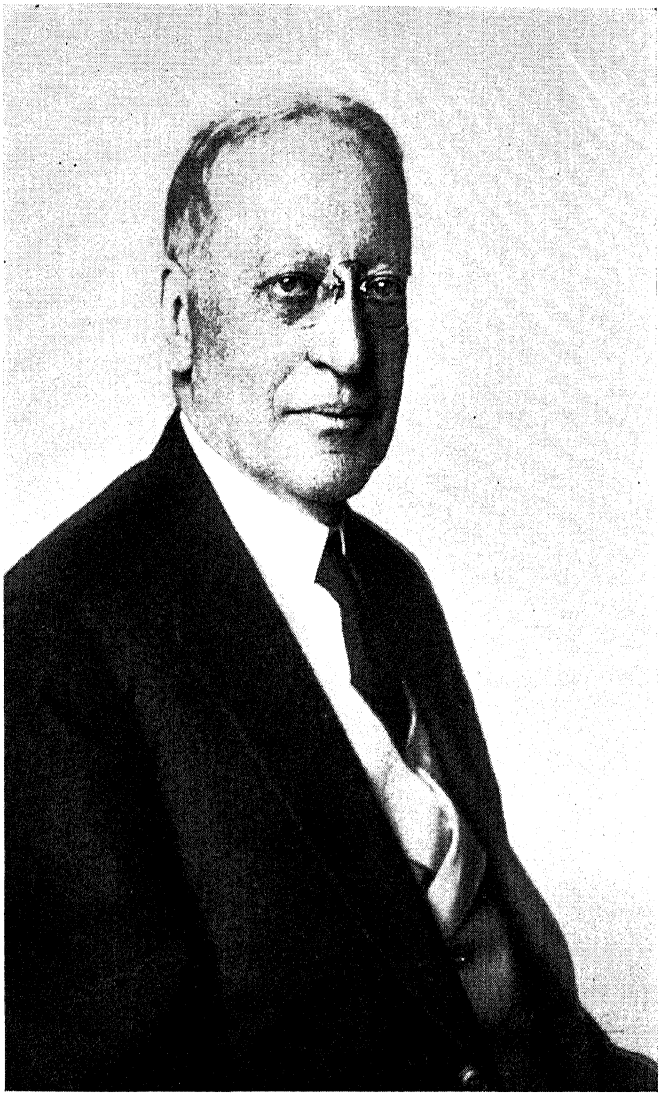
Minuet from Trio in C Minor.... George L. Foote '08
Poco adagio from Trio in C Minor
William C. Heilman '00
Walter H. Piston '24, George A. Brown '25 and the Composers
Variations on "Mary had a Little Lamb" in the styles of Mozart, Beethoven, Schubert, Chopin, Wagner, Tchaikovski, Grieg, MacDowell, Debussy and Liszt
Edward Ballantine '07
Played by the Composer

A side of Harvard life closely related to the academic study of music is the annual performance of amateur theatricals by the Hasty Pudding and the Pi Eta. In early days these affairs were naturally of a light and even flimsy nature, serving as an outlet for that dramatic instinct inherent in young men. The musical part was a potpourri of tunes adapted from current shows, with an occasional attempt at something original. The first play to strike a distinctive note and to give promise of better things was Dido and Aeneas,[1] by Owen Wister '82. By the early '90's the standards of taste and the technique of the students had so improved that the time was ripe for more serious effort, and Obispah, composed by Robert W. Atkinson '91 and Lewis S. Thompson '92, and performed in '91, was the most original and effective work which had appeared. The man, however, who put the college operetta on a truly musical and artistic basis from which it has seldom lapsed was the second of these collaborators. Thompson was in many ways as gifted a musician as ever studied at Harvard, being creative composer,

[1] For a witty and comprehensive account of its composition and production see "The First Harvard Operetta," by Owen Wister, in the *Harvard Graduates' Magazine* for March, 1908.



ARTHUR WHITING

pianist, organist, and conductor. For the Pudding show of 1892 was composed the ever memorable Sphinx, which abounds in beautiful lyric melodies, in striking harmonies, and shows throughout a keen appreciation for the spirit of the text and for the dramatic situations. When Arthur Sullivan, on a visit to the country in 1893, was shown the score he was quite carried away by its spontaneity and charm, and said with characteristic Irish naïveté, "Thompson will surely become the Arthur Sullivan of America." Inspired by this début, the Pudding Club has had a long list of operettas, the music by students who since have become well-known composers of our country. The most important of these annual performances were the following:

1893—Hamlet, Prince of Denmark; or the Sport, the Spook, and the Spinster, Percy L. Atherton '93 and Ernest H. Abbott '93.

1895—Proserpina, Daniel G. Mason '95.

1897—The Flying Dutchman, John A. Carpenter '97.

1902—Hi-ka-ya, Music and Book by Malcolm Lang '02.

1905—Machiavelli, Leland B. Hall '05.

1907—The Lotus Eaters, Edward Ballantine '07 and Ralph de'B. Flint '07.

Since 1921, in the absence of any single gifted student, the Pudding music has been composed by a number of collaborators. Those who have shown distinct ability for music of this type are Howard Elliott, Jr., '22, Alexander Steinert '22, Conrad Salinger '23, Edward F. Craig '25, and Charles E. Henderson '28.

Thompson's career showed such versatility, he being a professional organist, a composer, a successful lawyer and withal a man of rare charm, that the story of his life cannot fail to be of general interest and also an incentive to young musicians.

Lewis Sabin Thompson was born in Templeton, Massachusetts, October 31, 1868. His early years were spent in Worcester, where his father was President of the Polytechnic School, and in Terre Haute, Indiana. From 1885 his life was associated with Cambridge and Boston. As a boy he showed unusual musical ability, studying the organ and pianoforte while in the Cambridge Latin School and being organist at a church in Somerville before entering college. During his college career he was

closely identified with all the musical activities. In his Freshman year, 1889, he conducted the performance of "Old King Cole" (written by Professors Allen and Greenough), and in his Junior year led the University Glee Club for which he composed several pieces. He was chosen Chorister of his class (1892) and graduated with the highest honors in music, being also a member of the Phi Beta Kappa Society. Graduating from the Harvard Law School in 1895, he was an active and efficient practicing lawyer until the time of his death.[1] In the same year he became organist of the Arlington Street Church, of which Paul Revere Frothingham was the pastor, and made its choir and music famous, many of the anthems being his own compositions. In his leisure moments he continued his creative work in music, reminding us in this way of the many talented Englishmen who do some of their best work out of hours. In 1897 was composed the charming music to "Alice in Wonderland" which was produced in Boston under the direction of the composer. This was followed by the "Prince Pro Tem," which may be called Thompson's *chef d'oeuvre*. His genius was not limited to light opera

[1] January 19, 1908.

or dramatic style, for he also published a number of waltzes, songs, and choruses and some very significant sacred works, among which the following are of permanent value: Six love songs; "The hoar frost fell," "Into the silent land," "Wake not, but hear me, love," and, in sacred style, "Beloved, now are we the sons of God," "Sanctus," "Fling out the banner," "Scripture sentences." His complete works may be found in the Allen Brown collection of the Boston Public Library and in the musical section of the Widener Library at Harvard.

The dramatic and musical traditions of the Hasty Pudding Club, founded in 1795, reach back through generations of Harvard men, and anything which threatens the continuance of an institution so rich in its memories of College humor and wholesome fun would be a serious blow to one of Harvard's oldest and fondest traditions. With the ebb and flow of time, as with all college organizations, the shows of the Hasty Pudding Club have had their ups and downs, but no one visiting the theater of this club can fail to see that the wealth of talent displayed in the old posters represents values which cannot be allowed to die. These values are partly social, partly dramatic, and whatever else they are, are something not easily defined....

In this industrial age which we are hearing so much about these days, smiling is becoming a lost art. There is a distinction between taking one's work seriously, and taking oneself seriously, which is often lost sight of. What more pitiful sight is there than the set, lantern-jawed expression incapable of smiles? The New England character is a strange mixture of gravity and sensitiveness to humor. There is something wrong with a person who, after reading Thackeray, cannot find equal delight in the letters of Artemus Ward or Petroleum V. Nasby. Abraham Lincoln, before submitting to his cabinet the Emancipation Proclamation, began the meeting by reading a chapter from Artemus Ward's book. So it is with college theatricals. Nothing is so sad as the man who has lost the capacity to smile[1] at the spontaneity, the refreshing unconventionality, and the sparkling originality of college humor as displayed in a good college show. In the past, this work of shedding off the sadness of Puritanism has been well done by the Hasty Pudding Club.[2]

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[1] The writer once sat by a Boston lady at a concert when Till Eulenspiegel's Merry Pranks, the scherzo by Richard Strauss, was being played. Her remark, "This music almost makes me laugh," was a bit disconcerting, but the obvious reply, "That is just what the music is meant to do," seemed quite incomprehensible to the serious-minded lady.

[2] From an article on the Hasty Pudding Club by Moses W. Ware '02, in the *Harvard Alumni Bulletin*, January 8, 1931.

Second only to the achievements of the Hasty Pudding are the works composed for the Pi Eta Society, among the most significant being the "Belles of Bellesley" by William C. Heilman, '00, and the "Counterfeiter" by Archibald T. Davison, '06.

A well-merited tribute must also be paid to the College Band, not only as a time-honored and perfectly legitimate means of musical expression but for its close connection with the athletic activities of the college. For a band, though too often considered as a noise-making machine, has genuine artistic possibilities, especially in an out-of-door setting —witness the famous organizations of France, Italy, and Germany. We must remember that vocal music is not the only means by which the students may express their musical instincts. For various subtle but actual reasons certain men like to sing, others prefer to play upon stringed instruments, while still others are fascinated by the sonority of trumpets, cornets, trombones, and even by the rhythmic vigor of the drum. All these music-lovers should have free opportunity for development, artistic snobbishness being a most repellent attitude. Let the watch-word of music at Harvard always be, "Free play for

every one." The college band, both leaders and players, show a laudable spirit of team play and no slight artistic skill. They add a vitality and color to athletic contests, stimulating to contestants and onlookers alike.

In regard to music for wind instruments there is less documentary evidence than in any other field of Harvard music. We may infer, nevertheless, that there must always have been some playing on these instruments by reason of the connection they have with military activity. We have records of voluntary corps of fifes and trumpets in Revolutionary times, but for a long period there was no such thing as a definitely organized Harvard Band. A brass band, however, with a systematic grouping of instruments was inaugurated in 1885 by Alan G. Mason '86 and Walter C. Burbank '87, but there was no band to inspire the famous football team which defeated Yale at Springfield in 1890 (when the writer was present). It is fair to say that the first real emphasis upon a good band, not only for itself but as an aid and inspiration to athletic activity, is due to William T. Reid '01. It was also during his captaincy of the team that the Marseillaise

was adopted as one of the most inspiring tunes to infuse the men with a do-or-die spirit.

The significant development of the band is chiefly attributable to the artistic skill and enterprise of Roy Anderson '29 and Guy Vernor Slade '31. Anderson has a remarkable inborn sense of rhythm and magnetic authority as a conductor. While in college he was a ranking student in the Department of Music and has no small skill as a composer, as may be seen from his exciting potpourri Wintergreen for President, including tunes by Gershwin and some of his own. The attractive evolutions which the band performs in the intermission at the games are due to Slade.[1] The Band at present numbers about one hundred, and follows in its grouping the instrumentation of all standard military bands. It has had frequent testimonials from schools and various organizations which ask for arrangements of music and opportunities for radio transmission. Since 1926 it has had a contract with the Radio Corporation of America (the Victor

[1] Compare the Harvard leader's throwing his baton over the goal posts with the *tour de force* of the French trumpeters, who, at a rest in the music, throw their shining instruments aloft, and catch them on their descent—after three or four circles, without any disturbance of step or rhythm.

THE FLONZALEY QUARTET

Company) for band records—and these royalties are still coming in! The Band enjoys the loyal support of all past members, who, as alumni, are spreading its influence. The officers have many amusing experiences in the transporting of the instruments, e.g. the big bass drum, which has to be rolled along on wheels and transported from city to city in a large-doored car. Two significant tributes seem apropos:

"To the Leader
Harvard University Band

If any team could be as well drilled as your band and play in such perfect harmony, they could easily score hundreds of points against any opposition."

J. Dickinson Este
Princeton, '09

A further compliment was that of Rear-Admiral Kalbfuss, in charge of the Naval College at Newport, Rhode Island, who happened to be sitting with the writer at the West Point-Harvard game in November, 1934. The Admiral is not only a distinguished officer in our Navy but is also a musical amateur enjoying a wide acquaintance with band music in both branches of the Service. On hearing

the Harvard Band he said: "We have nothing like this at either Annapolis or West Point, though our men are much older and trained by professionals. If this contest were one of artistic ability rather than of brains and brawn, there would be no question as to the outcome."

An unusual display of collegiate enterprise was shown by the founding in 1914 of the *Harvard Musical Review* by Gilbert Elliott, Jr. '13. This was a direct example of cause and effect; for so many Harvard graduates had gone into musical criticism during the last half century that it was natural for students to found a paper of their own. In this way they acquired practical experience in musical criticism, just as the *Crimson* and *Lampoon* have furnished for New York and Boston papers so many professional journalists and men of wit, certain of whom founded *Life* itself. For the *Musical Review*, which was published quarterly, several continental scholars and critics—d'Indy, Hadow, and others—wrote significant articles, and there was a good deal of original music published. It is somewhat painful to record that this sturdy infant lived only four years, but it made itself heard while alive, and deserved and received honorable obsequies.

An important activity of this neighborhood is the Harvard Alumni Chorus, which enables graduates, who have cultivated their innate love for music in College, to continue the practice of this art when they enter upon the active life of affairs. The Chorus was founded and maintained in large measure through the efforts of Edward S. Dodge '73, who since his undergraduate days had always shown the greatest interest in everything to do with music. Its first leader was Warren A. Locke '69. When he resigned, Chalmers Clifton '12 conducted for two years; since then it has been most ably led and its policy guided by Malcolm Lang '02. The members meet several times each month to indulge in the tonic pleasure of singing music for its own sake and they also give a number of concerts during the winter for various clubs and organizations in the neighborhood. For many years they have sung at the Commencement Exercises in June. Their music furnishes a welcome contrast to the somewhat ponderous political and academic speeches which are a necessary part of these proceedings. On a hot afternoon in June *circa* two o'clock people are not in an ideal state of mental receptivity, were Chrysostom himself to address

them. But they can be roused from their post-prandial stupor, and *are*, by the charming and rhythmically vital singing of the Chorus. A typical program is given:

THE BOSTON CITY CLUB
Presents
THE HARVARD ALUMNI CHORUS
MR. GEORGE BROWN, '25, Violoncellist

1. March of the Pioneers ..... Converse
   Finnish Lullaby ..... Palmgren
   Intercessory Hymn ..... German

2. MR. BROWN
   Arioso ..... Handel
   Allegro ..... Mozart

3. Chorus of Homage ..... Gericke
   Lullaby ..... Brahms
   Brotherhood ..... Huhn

4. MR. BROWN
   Old English Air ..... Arr. by Squire
   Lullaby ..... Scott
   Tarentelle ..... Popper

5. Picardie ..... Osgood
   Dear Land of Home ..... Sibelius
   Drake's Drum ..... Coleridge-Taylor

Let the account of the Carol Singers be given in the concise but graphic language of Dr. Richard C. Cabot himself:

"The first that I know of Carol Singing in Boston was in 1908 when Ralph Adams Cram and his friends revived this fine old custom, along with the candle illumination of the windows on Beacon Hill.

My own chorus sang for the first time in 1911 and has not missed a year since that time. Starting with 30 or 40 people, it has gradually increased year by year, until in 1934 we had more than 100 singers.

We always sing at the Massachusetts General Hospital and at the Eye and Ear Infirmary and then on Beacon Hill. The Chorus includes a good many Harvard and Radcliffe graduates, also members of my Hospital Unit in France, social workers, nurses and friends.

Once or twice we have sung with the snow flakes falling on our music, and once in zero weather.

We sing old English, old French and old German carols, a good deal of Russian Church music and a few pieces by American writers.

To keep us together as we go about the streets, we carry a red lantern on a pole, which can be seen above the heads of the crowd for some distance.

We always have three rehearsals—no more and no less—during December."

The student body at Harvard and the Cambridge public enjoy inestimable privileges for music cultivation in the numerous free concerts and lecture-recitals put at their disposal through the zeal of public-spirited citizens and the generosity of outside friends. In 1916 a bequest of $10,000 was left by J. Arthur Beebe '69, which, at the disposal of Percy Lee Atherton '93, is to be devoted to the advancement of music at Harvard. By this means many musicians and scholars have given free lectures in the Paine Concert Hall, the most eminent being Vincent d'Indy, Alfredo Casella, Donald Tovey, Wanda Landowska, Carl Engel, and Henry F. Gilbert. In the early days of the Kneisel Quartet, a committee of citizens, Mrs. Crawford H. Toy, Mrs. Edward C. Moore, Mrs. Benjamin L. Robinson, Miss Leslie Hopkinson, Mr. Francis S. Kershaw, and Mr. Richard H. Dana, organized and financed for several years a series of chamber concerts—a first intro-

duction for many to the intimate charm of ensemble music. In more recent years, Mr. Edward de Coppet of New York, founder and for many years sustainer of the Flonzaley Quartet, has on several occasions given to the University concerts by these gifted artists. (The name, Flonzaley, is that of de Coppet's villa on the Lake of Geneva near Vevey.) The original members were Adolfo Betti, Alfred Pochon, Ugo Ara, and Iwan d'Archambeau. When the organization disbanded in 1928, a banquet was given to them by prominent musicians of Cambridge and Boston as a tribute to the great influence of the quartet in spreading an appreciation for chamber music. On this occasion congratulatory speeches were made by Professor Edward C. Moore, Dr. Richard Cabot, Wallace Goodrich, and the writer.

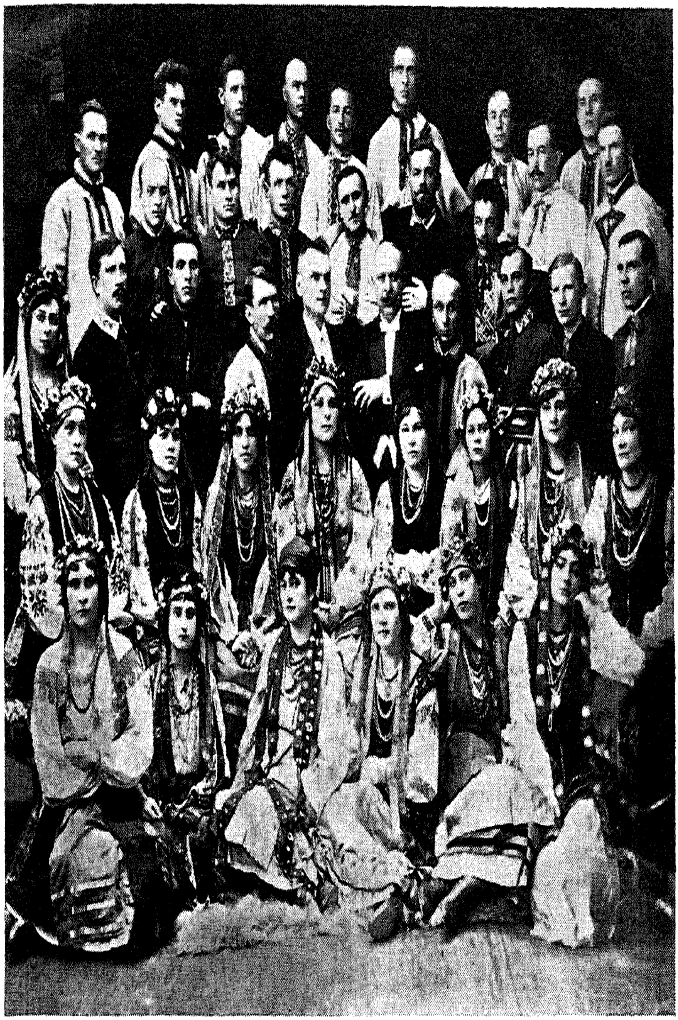
For the last ten years Mrs. Frederick S. Coolidge has generously kept alive the traditions of the past, presenting free to the college each year two or three concerts by the Elschuco Trio, the Lenox String Quartet, the London String Quartet, and other organizations which she founded or endowed.

Three red-letter days at Harvard were the appearance, at Sanders Theatre in 1924 through the

generosity of Max Rabinoff[1] of New York, of the *a capella* Ukrainian Chorus; the band concert which opened the college year of '25-'26 as a *beau geste* on the part of its distinguished conductor, John Philip Sousa; and the ever memorable performance by the English Singers in Sanders Theatre of Elizabethan madrigals and glees—this also the gift of Mrs. Coolidge. The above facts are recorded not only as a courteous expression of gratitude due the donors, but because they prove clearly that if we do not in time become a musical people, the reason will be not that we do not *hear* enough music, but that we do not *make* enough ourselves.

For several years—1902-10 approximately—a group of music lovers, which called itself the Double Quartet, met twice a month at the home of the writer, 5 Berkeley Place, to sing four-part secular songs and glees, with and without accompaniment. The parts were taken by the following singers: Mrs. Charles W. Eliot, Mrs. George Cole, and Mrs. Theodore Richards, sopranos; Mrs. Crawford

[1] This name is of significance to Harvard alumni, for Max Rabinoff is the own uncle—their mother's brother—of Arnold Horween '21, the former coach of the University football team, and of Ralph Horween '18, also a notable athlete and an excellent 'cellist.



Ukrainian National Chorus

H. Toy, Mrs. Walter R. Spalding, and Mrs. Minturn Warren, contraltos; Professors George F. Moore and Byron S. Hurlbut, Francis S. Kershaw, John Merrill, and Jerome Greene, tenors;[1] Richard H. Dana, George Cole, James Field, and William C. Heilman, basses. Under the leadership of the writer the club gave excellent renderings of the part-songs of Mendelssohn, Schumann, Hatton, Fauré, and others, of the Liebeslieder of Brahms, and of many more modern compositions for this medium. At the close of the musical activities, light refreshments were enjoyed—sandwiches, beer, and even wine ('twas before Prohibition)—and under the stimulus of such inspired raconteurs as Mr. Dana and Professor Moore, wit, wisdom, and esthetics were delightfully intermingled.

Music, as we have seen, is a composite art of many related factors and avenues of approach. The scientific side is often entirely ignored, and yet has borne an undeniable part in its development; witness the investigations of such men—many of them

[1] A real tenor being a *rara avis* in New England, the club always felt lucky if it could count upon two tenors in working condition. Von Bülow, once irritated beyond endurance at the scarcity and tenderness of these angelic voices, acridly remarked, "A bass is a real man; a tenor is a weakness."

both musicians and scientists—as Zarlino, Tartini, Rameau, Sebastian Bach, Pascal, Sauveur, Helmholtz, Gurney, and Sabine. A working knowledge of the scientific formation of intervals and of the harmonic series is necessary for any well-equipped musician, as it bears upon the tuning of the pianoforte and the organ and the characteristic effects of orchestral instruments. Harvard has been fortunate in having in its scientific department three men, John Trowbridge, Wallace Sabine, and Frederick A. Saunders, not only trained scientists but also cultivated musicians. For several years Professor Saunders has given a stimulating series of free lectures on acoustics with comprehensive illustrations both by laboratory apparatus and orchestral instruments such as the clarinet, oboe, and horn. Saunders is admirably suited for such a course, with a proper balance between the artistic and scientific sides, for he is an excellent player upon the viola, as well as an eminent scientist, with a sensitive ear and a clear brain. All who have heard these demonstrations have had their horizon broadened.

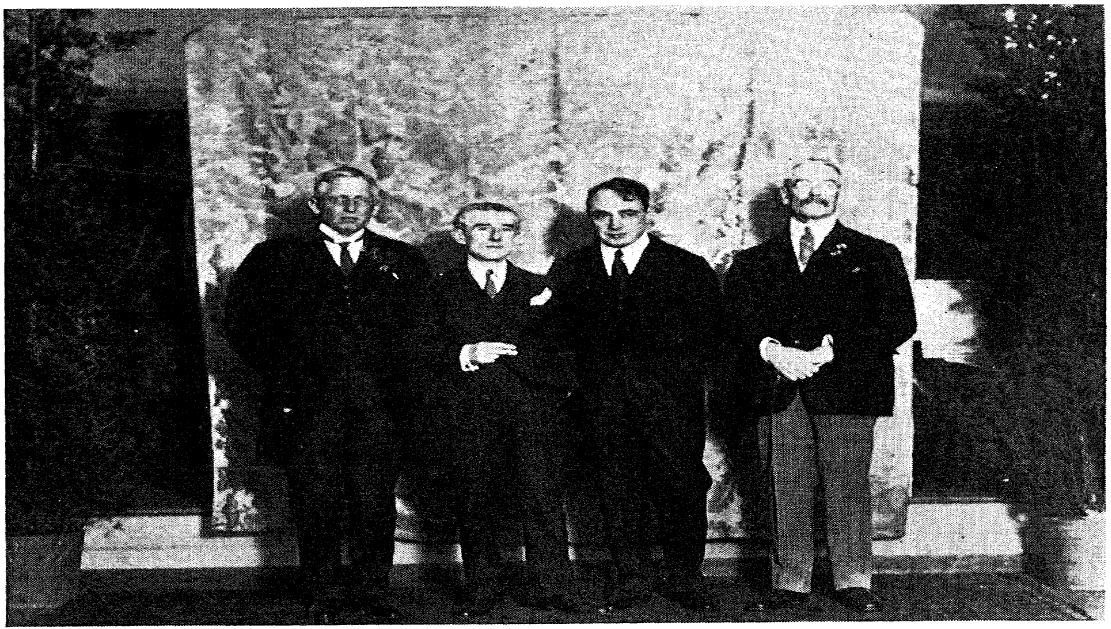
On several occasions receptions were given to distinguished musicians and conductors. Of special significance were those to the French artists Vincent

d'Indy and Julien Tiersot, to the pianists Rachmaninoff and Gabrilowitz, and to the world-famed violinist Jascha Heifetz—all these at the home of the writer. In the Music Building with its larger facilities notable receptions were those to the composer and conductor Henri Rabaud, who did so much to keep the Symphony Orchestra together after the War; to Serge Koussevitzky as a welcome on his becoming its conductor; to the eminent composer Maurice Ravel and to Arnold Schoenberg, John A. Carpenter and Roy Harris, at the close of a concert in Sanders Theatre, November, 1934, given by Mrs. Frederick S. Coolidge.

The musicians teaching in the summer school have played an honorable part in the growth of music at Harvard and throughout the country. Summer activity at Harvard began in 1871 with rather informal lectures by Professor Gray, the botanist, and others. What we know as the Summer School, however, was organized by Professor Nathaniel S. Shaler and President Eliot in 1900. Courses in music were first offered in 1901, and for several years were given by the writer. He was succeeded by Professor Leo R. Lewis of Tufts College, and he in turn by Professor Roy Dickinson

Welch of Smith College. Others who have given courses are Professor Alfred H. Meyer of Boston University and George S. McManus. Each summer there have also been excellent concerts for the students, free to the public. At these the chief performers were Harrison Keller, Edward Ballantine, George S. McManus, and Joseph Lautner. For many years most of the students—chiefly women—were from New England and were themselves teachers of music in varied fields. With the spreading influence, however, of Harvard students they now come from all parts of the country. This furnishes a kind of practical laboratory, stimulating both to teacher and student. Theories and methods have often to be modified to suit customs and facilities in different localities. It is also a satisfaction to record that the Music Department has insisted that certain standards and ideals never change. This attitude has given courage and hope to many teachers struggling with adverse conditions.

A related activity which has done memorable work in a most important but slightly appreciated branch of music is the Chamber Music Club of Boston. This Club was organized in the fall of 1925 by Edward M. Pickman '08, who not long after



HILL, RAVEL, KOUSSEVITZKY, SPALDING

brought to his assistance Henry B. Cabot, Jr. '17 and Maurice M. Osborne '08. It was started to fill a need which many felt for a greater opportunity than Boston then afforded to hear works of chamber music performed in favorable surroundings. A string quartet, composed of Burgin, first violin, Kreinin, second violin, Lefranc, viola, and Bedetti, 'cello, all members of the Boston Symphony Orchestra, gave the first concert on December 20, 1925. At first the Club would meet at private houses, but with a growing membership finally gave the concerts at the American Academy of Arts and Sciences and afterwards (since 1930) at the Women's Republican Club, the former home of Eben Jordan, a generous patron of music in Boston. The audience listens to the music in *comfortable* chairs, the room softly lit by candles. After the playing, supper is served to the members. The policy of the Club has always been to extend a warm welcome to visiting composers and executants as well as to encourage local organizations and players. A constant effort has been made to have the concerts as varied as possible, i.e. for strings, for woodwind groups, and other ensemble combinations. There has also been a carefully planned

balance between standard works and modern compositions, which in many cases have had their first performance in Boston. Among famous artists whom the Club has entertained may be mentioned Harold Samuel, Wanda Landowska, Bela Bartok, Greta Torpadie, Harrison Potter, Colin O'More, Serge Prokofieff, Jesús Maria Sanromá, Ernst Toch, Florent Schmitt, and Ernest Honegger. In addition to the Burgin Quartet, concerts have been given by the Lenox String Quartet, the Roth Quartet, the Chardon String Quartet, and the Brosa String Quartet. To listen to a good quartet is as beneficial for the ear as to study pictorial art beginning with etchings. In an orchestra there is often so much going on that the untrained listener is inundated by a sea of sound.

A beneficial activity in this neighborhood in order that music lovers may manifest what ought to be a fundamental desire, namely the actual participation in music through singing, is the Bach Cantata Club. This was founded in the autumn of 1928 by Mrs. Langdon Warner (wife of Langdon Warner '03) with G. Wallace Woodworth '24 as conductor. The chorus consists of about a hundred voices, mostly graduates of Harvard and Radcliffe. The aim

of the club is to present works of the caliber and length of Bach cantatas, and gives its concerts in a church where the music, which was never meant for a concert platform, may have its natural surroundings. Mr. Woodworth conducted until the spring of 1933; since his resignation, the club has been directed by Mrs. Langdon Warner and Bernard C. Jones. The Club's own concerts have been given at St. Paul's Cathedral and Emmanuel Church in Boston, and in the Fogg Museum in Cambridge. Some of the most celebrated of Bach's cantatas have been sung, such as No. 80 (Ein feste Burg) and others; Jephtha by Carissimi; Tu es Petrus and Stabat Mater by Palestrina; and lesser works by Byrd, Gibbons, Giovanni Gabrieli, Alessandro Scarlatti, Schutz, Mozart, Brahms, and Holst. Under Dr. Koussevitzky the Club sang the Mozart Requiem, Beethoven Ninth Symphony; the choruses from Act I of Wagner's Parsifal, and the choruses in the Bach cantatas No. 4 (Christ lag in Todesbanden), No. 20 (O Ewigkeit du Donnerwort), and No. 85 (Ich bin ein guter Hirt). This winter (1935) it is preparing Bach's Passion according to St. John for performance under Dr. Koussevitzky in April.

For several years excellent concerts of chamber music have been given in the new Fogg Museum under the auspices of the Department of Fine Arts by the Stradivarius Quartet of New York. This was organized and financed by Mr. Felix Warburg and the 'cello part was taken by Gerard Warburg (c. '19-'20). The second violin and viola were played by two of the most gifted members of the Flonzaley Quartet, Pochon and Moldavan.

The Harvard Musical Association[1] is of great assistance to scholars pursuing original research, and it is also rich in compositions for two pianofortes. A special room with two instruments is always available for members and others especially introduced, who wish to become conversant with such works. Many of the presidents of the Association, its present head being Courtenay Guild '86, were prominent in music in their undergraduate days, and both they and other members have always aided financially and by their influence every branch of the expanding musical life of the university.

[1] For significant details as to the present activities of the Association consult the annual Bulletins compiled by the Librarian, Charles R. Nutter '93.

CHAPTER IX

Prizes, Fellowships, other Benefactions

During the past half century music at Harvard has prospered greatly through the gifts of many who believe that to help this cause will be a lasting satisfaction. This tendency and its specific manifestations indicate the growing conviction that music can never pay its way by gate receipts or as a staple commodity, but must always depend upon private generosity. Clear-headed American men of affairs would not support music unless they were confident that it would justify such assistance.

For talented students in music there are three prizes: one of $100 for the best vocal composition, being the interest of $2,000 left by Francis Boott '31; the George Arthur Knight Prize of $75 for an instrumental piece—the interest from a bequest of $1,000 by William H. Knight '03, in memory of his brother, of the class of '07; a prize of $50 from a

bequest of $1,000 from the Bohemian Club of New York for a piece in polyphonic style. In addition, there is an annual prize of $50 from a bequest of Charles J. Wister to a student with the highest combined average in mathematics and music.

There are now three fellowships in music, one of about $525 annually from a bequest of $10,000 from the late Elkan Naumburg[1] of New York, which has recently been increased by a gift of $5,000 from his son, Walter W. Naumburg '89, and two of $1,500 each from a fund of $65,000 left by Mrs. John K. Paine in memory of her husband.

The largest benefaction to music at Harvard, the most important single cause for its growth, is the Music Building, made possible chiefly through the generosity of James Loeb '88.[2] The development of

[1] In this context we cannot refrain from paying homage to Mr. Naumburg's memory, for he was one of the most notable patrons of music America has produced. A lifelong friend of Thomas, Damrosch, Seidl, Paine, and many other composers here and abroad, he was always endorsing and supporting worthy artistic projects. New York City, in particular, is in his lasting debt for his carefully planned and generous benefactions. The beautiful band stand in the Mall of Central Park which he gave is worthy of one who was a lover of art and of his fellowmen. For Mr. Naumburg's ideas as to music and popular taste see the letter from his son, Walter W. Naumburg '89, cited in the Appendix.

[2] Mr. Loeb was not only a generous patron of art and literature, but a man of unusual versatility, being an excellent

ELKAN NAUMBURG

music was much hampered during its first half century (1862-1912) by the lack of suitable lecture rooms, for in music questions of temperature, quiet, and good acoustics must be considered. In the '60's and '70's instruction was given in any available quarters—music being literally a Pariah without any fixed abiding place. In the early '80's the lecture hall of the Boylston Chemical Laboratory was assigned for certain hours to music. The writer well remembers how the fumes of sulphuric acid gas would mingle with the strains of a Haydn or Mozart Symphony—a mixture of sense-appeal, comparable to the "color-audition" of Scriabine,[1] which might be called "smell-audition."

The next combination was one of music and finance, for in the early '90's the Music Department occupied a room in Dane Hall which was chiefly devoted to the offices of the Bursar. In 1898 Holden

'cellist, a widely-read scholar, and conversant with the artistic achievements of every leading nation. He founded and has supported the Loeb Classical Library—translations by eminent scholars from Greek and Latin masterpieces—and to him and his brother, Morris Loeb, '86, is due the Institute of Musical Art (a memorial to their mother, Betty Loeb), which has done much for the advancement of music in New York.

[1] Before his death the Russian composer was attempting a work which should appeal to the ear, eye, and nose; the music was to be played, with the display of varied colors, on a screen and the release of fragrant odors in the hall.

Chapel,[1] which is a single room, but well lighted and acoustically good, was assigned to the exclusive use of the Department. There all the seven or more courses were given for sixteen years. Obviously only *one* course could be given at a time, and with the growth of the trolley street cars the outside noises finally became unbearable. The early steps in the building negotiations illustrate so vividly Loeb's spontaneous generosity and innate modesty that they merit a few words of personal narration. In the summer of 1910 the writer was visiting the donor at his Villa on the Staffel See in Bavaria. One day on a walk the question was asked by his host, "How is the Music Department at Harvard getting on?" "Very finely," was the reply, "save that we have no adequate home." To this Loeb instantly answered, "I will give you $85,000 toward a new building." "That is most handsome of you," the writer replied, "and I accept on the spot." Before building, however, could begin the Corporation required a maintenance fund of $50,000. This amount

[1] For a comprehensive and fascinating account of Holden Chapel, founded in 1744, see the article by Samuel F. Batchelder '93, in the *Harvard Alumni Bulletin* for February, 1921. The coat of arms of the donor was "Teneo et teneor," "I hold and am holden."

was secured in about a year and a half through the enterprise and devotion of many Alumni and other friends, among whom special gratitude should be paid to Edgar Huidekoper Wells '97, W. Kirkpatrick Brice '95, and Dave Hennen Morris '96. As finally erected, the building cost about $105,000 and the balance to supplement Loeb's original gift was quickly made up, notably by Mr. Paul Warburg and Mr. Felix Warburg of New York. The plans, in pure Colonial style, were designed by John Mead Howells '91, carefully thought out with reference to practical and artistic needs. Even as recently as 1914 a building designed exclusively for music was a novelty, and its successful completion was due to the supervision of the Building Committee—Professor Wallace Sabine, Professor Burke, and the writer. There are still few such buildings in America, though Yale followed Harvard's lead in 1916 with the Sprague Music Building given by Mrs. Frederick S. Coolidge in memory of her father, Albert Sprague (Yale '59). This building is the most completely equipped in the country, since Yale's policy, by reason of local conditions, is to provide both theoretical training and facilities for execu-

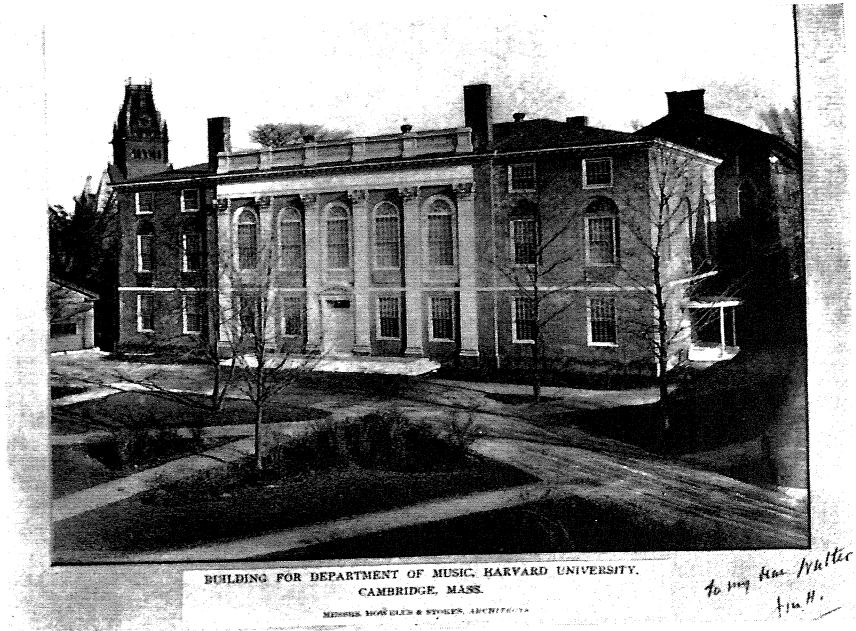
tive work; that is, the functions of an academic department and a Conservatory are united.

In the autumn of 1914 the Music Building at Harvard was formally opened with a recital (in the John Knowles Paine Concert Hall by Hans Ebel[1]) presented to the Department through Mr. Alexander Steinert of Boston. Though the building was meant primarily for the courses and related activities of the Music Department, from the outset[2] every possible facility in offices and practice rooms has been given to the Pierian Orchestra, the Glee Club, the Instrumental Clubs, and other organizations. The concert hall seats about 600. For its remarkable acoustical properties—there being an unusual balance between resonance and clearness—it is considered a *chef d'œuvre* of Professor Wallace W. Sabine,[3] who after years of experimentation per-

[1] Died in 1934.

[2] No stronger proof can be given of the growth of music at Harvard than the fact that now in 1935—twenty-one years after its erection—the building is outdated and barely sufficient for the required theoretical work. Music on the executant side is a noisy art, and the University sorely needs a well-equipped special building where singers, scrapers and pluckers of strings, blowers on reed or brass, and pounders of drums may enjoy themselves, undisturbed and undisturbing.

[3] For details as to the acoustical experiments of this great scientist see *Wallace C. Sabine, A Study in Achievement,* by William Dana Orcutt '92, Boston.



Music Building, 1914

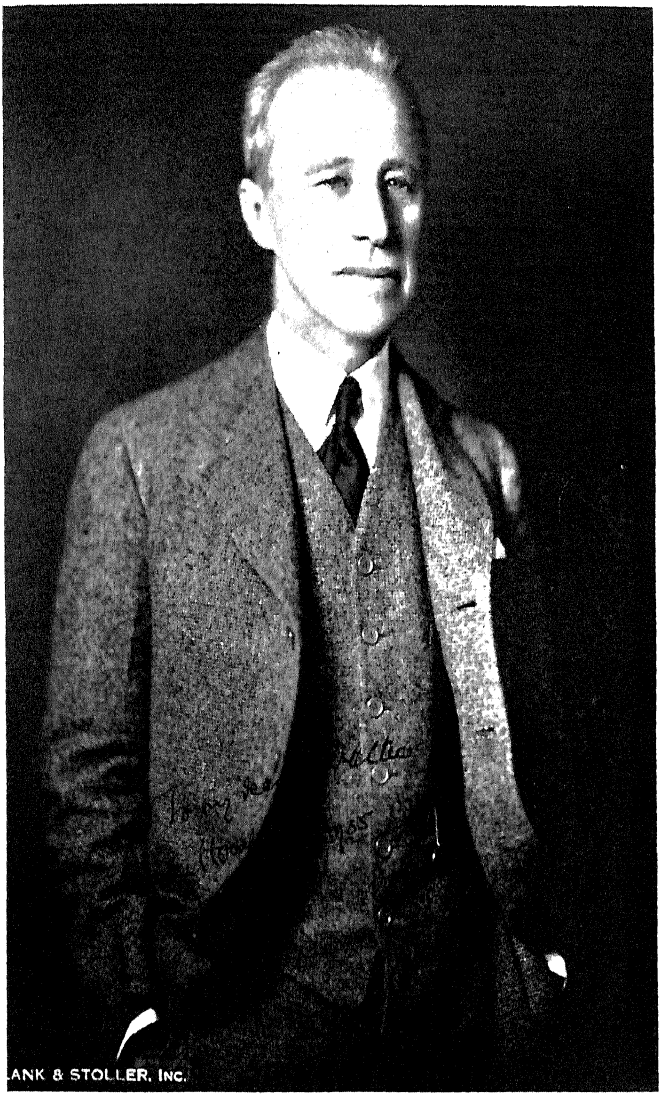
fected what may be called a "bouncing" wall. A soft flexible canvas covers the walls; behind them there is a free air space and, still further back, a cushion of felt. By these means all hardness of sound is avoided; yet every vibration, either from instruments or from the singing or speaking voice, is perfectly distinct.

For many years the Department lived from hand to mouth; its annual needs, such as new books and scores, fees for artists to illustrate the courses in orchestration, history, and appreciation, as well as general running expenses, being met by generous gifts from a small group of friends who had faith in the possibilities of music. The Corporation appropriated about $300 each year, and it is no indictment of their policy to state that they probably gave as much as they felt possible to a young and somewhat experimental subject. President Eliot used to compare the various departments of the University to a nest of hungry ravens, each with wide-open mouth. In this context gratitude may be rendered for the cordial support music always had in the councils of the Corporation from Dr. Arthur Cabot, Dr. Henry P. Walcott, and of course from Major Higginson. With the marked expansion in

musical activity caused by the new building, and with the annual running expenses increased to $2,000, it was evident that petty solicitation must be superseded by broader means of support. In 1924, therefore, the Visiting Committee, of which Owen Wister '82, was Chairman, undertook to raise a fund of $10,000. This was started by the generous offer of Dave H. Morris '96 of $1,000, if nine others would give a like amount. The sum of $7,500[1] was soon raised, and the fund was completed through the liberality of Ernest B. Dane '92, who offered to divide an offer he had made of $5,000 in case $50,000 could finally be raised—thus completing the balance of $2,500. In March, 1926, Harvard suffered a heavy loss in the death of one of her most gifted sons, W. Kirkpatrick Brice,[2] who for many years had contributed liberally to music and

[1] The givers of $1,000 each being Horatio A. Lamb, Owen Wister, Alexander Steinert, and Percy L. Atherton.

[2] During the World War Brice was Chairman of the Committee on Army and Navy Camp Music, which might fairly be considered a Harvard activity as so many of its members were graduates: Owen Wister '82, Walter R. Spalding '87, Percy L. Atherton '93, Frederick S. Converse '93, John Alden Carpenter '97, and Wallace Goodrich. The good results in raising the standard of our national music were largely due to Brice's executive ability and to the artistic insight and clear judgment of Wallace Goodrich.



JOHN MEAD HOWELLS, '91

other causes in the University. In June of that year his surviving relatives, John F. Brice '97 and Miss Helen Brice, gave to the Corporation the sum of $15,000 in memory of their brother, the interest to be spent at the discretion of the Department of Music. In 1926 the Carnegie Foundation, at the solicitation of Richard Aldrich '85, a member of the Visiting Committee, decided that Harvard music was worthy of assistance and increased the Endowment Fund by a generous gift of $7,500. Since then, through several additional contributions, notably by $1,000 from S. Dacre Bush '79, the Fund has been increased to about $35,000. There are good reasons to believe that in a short time the sum of $50,000 will be attained. Then the Cinderella of the College can feel entirely independent.

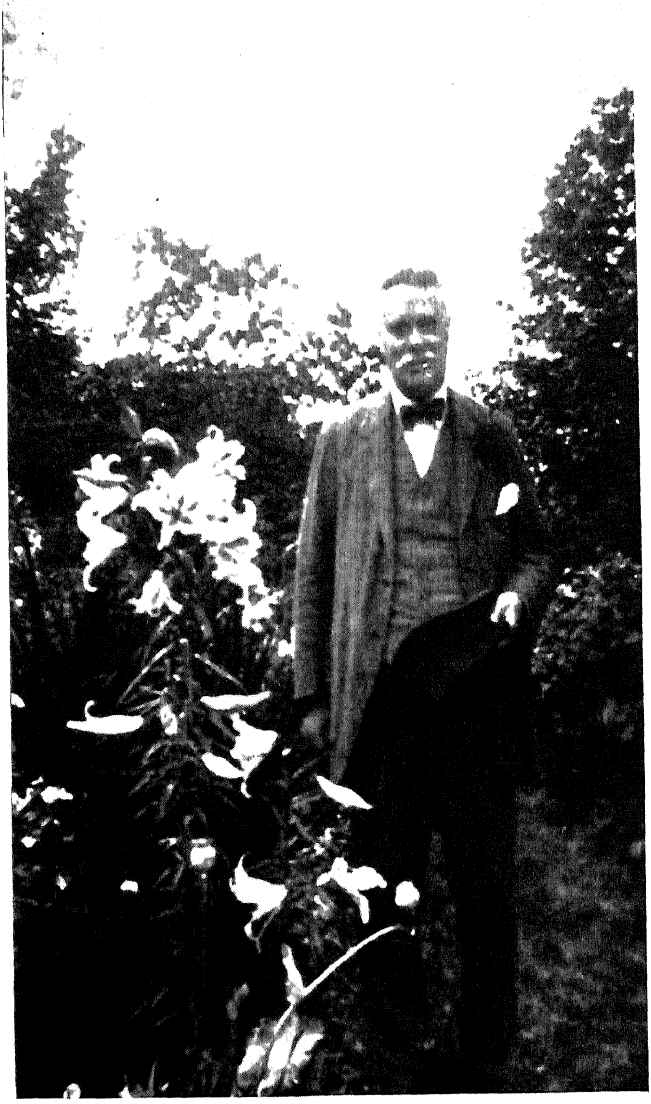
Among these benefactors gratitude should be rendered to the Steinway firm, directed by those enlightened patrons of music, William, Charles, and Frederick Steinway,[1] which since 1862 has put at the disposal of the Department free of charge all the instruments needed, sometimes seven each sea-

[1] No longer with us, William having died in 1896, Charles in 1919, and Frederick in 1927; their influence will always abide, and their places be difficult to fill.

son.[1] To play upon a singing, colorful instrument is stimulating to the musical imagination—witness the pertinent remarks on this point of Beethoven, Wagner, and others—just as to play upon a poor one is a vitiating influence. The Harvard Department of Music records with deep appreciation its belief that the Steinway pianoforte, in use now for nearly seventy years, has borne an important part in the artistic development of the students. In these days of "publicity," being "on the map," or even "being sold," let it be stated that this association has been one of mutual respect and coöperation and absolutely free from financial advantage and advertising subtleties. The Steinways considered that the Harvard Department was the most distinguished in the country, and we believe that their pianoforte is the best in existence—*c'est tout!* Three sons of Theodore E. Steinway, and great grandsons of Henry E. Steinway, founder in 1848 of the New York House of Steinway, are at present students at Harvard, Theodore D., Henry L., and John H. Steinway.

The Department and every branch of Harvard

[1] Owing to the financial stress of our times this generous policy was abandoned in 1933, to the great regret of the Steinways themselves.



OWEN WISTER IN MISS SARAH PICKERING'S GARDEN
AT OGUNQUIT, MAINE

music has benefited from having such an excellent Visiting Committee,[1] and especially from the devotion, enterprise, and tact of its three successive Chairmen, Arthur Foote '79, Owen Wister '82, and Mark Anthony DeW. Howe '87. The incomparable "Piggy" Everett used to say that the duty of an Overseer was to overlook. Such, however, has not been the conception of duty on the part of our Committee. They have constantly visited the classes, suggested important changes of policy, and furnished an opportunity for us to hear ourselves as others hear us.

In 1927 Mrs. Horatio A. Lamb gave $25,000 in memory of her husband, of the class of 1871, to institute the policy of having each year in residence at Harvard some distinguished foreign composer. For some time the Department, the Visiting Committee, and outside friends have agreed that the Harvard teaching staff was too much of a "close corporation," to use a term from the world of finance. From the outset all the teachers have been

[1] The present members being: Mark A. DeWolfe Howe, Richard Aldrich, Percy Lee Atherton, George A. Burdett, John A. Carpenter, Eric T. Clarke, Chalmers D. Clifton, Mrs. Elizabeth S. Coolidge, Arthur Foote, Wallace Goodrich, Serge Koussevitzky, Francis Rogers, Carleton S. Smith, Thomas W. Surette, Randall Thompson, Augustus D. Zanzig.

Harvard graduates, all native-born Americans, and with few exceptions all from New England. This fact has made for uniformity of policy and for *esprit de corps*, but has tended to preclude stimulating variety and a fresh point of view. Americans have contributed much to science, finance, sanitation, and industrial development, but we are not comparable to foreign nations in inborn musical ability. Not yet is stored up within us from generation to generation the artistic instinct, the emotional creative power which has been the birthright for centuries of Italians, Germans, French, Slavs, Scandinavians, and others. The Department has always been manned by gifted and well-trained musicians. In music, however, an ounce of genius is worth pounds of mere general ability. It is believed that an eminent composer from any of the above nationalities will be of great benefit to inspire students who have creative power, and in generating a freer atmosphere than is possible with those all of the same type. Music, in time, will become an indispensable factor in American life—for that end we are working—but how much we depend upon nations with a longer musical lineage is shown by the names of our orchestral players and concert per-

formers. An overwhelming majority of these is still of foreign blood and training. The largest unit of measurement for artistic advance is the human generation, and our musical life is comprised in about a century, i.e. from four to five generations.

The policy above mentioned was put into practical operation by an invitation to the gifted Roumanian composer and virtuoso violinist Georges Enesco, who was in residence at Harvard for several weeks in March and April during the years 1929 and 1930. Enesco's influence was inspiring to several graduate students of creative ability, and his advice most helpful as to methods of teaching harmony and counterpoint. Each year he gave a memorable violin recital, and during the second visit a set of informal talks on some of the noted musicians with whom he had studied, particularly Fauré, Massenet, and Gédalge. During the first six months of 1932 Gustav Holst,[1] the famous English composer, was in residence. His influence was stimulating and beneficial, for Holst was a creative composer, a born and practiced teacher, a good conductor, and a man thoroughly versed in the technique and training of an orchestra. Hence he

[1] Died in March, 1934.

will be long remembered for what he accomplished in the courses in composition and in the work of the orchestra. In this current year 1935 at the Glee Club concert on March 7th, Holst's Dirge for Two Veterans, (the poem by Walt Whitman), is to be conducted by Dr. Davison, who will also give on the preceding day a lecture on Holst.

Facilities for the study of compositions for keyed stringed instruments of the 17th and 18th centuries by Scarlatti, Couperin, Rameau and Sebastian Bach, and for a practical knowledge of the instruments for which they were written, were much increased by the generous gift from Ernest B. Dane '92 of a clavichord and harpsichord made by that master-craftsman Arnold Dolmetsch, who lived and worked in Cambridge for seven years.

A deeply appreciated contribution to the musical life of the University is the organ in the Memorial Church given by Ralph Isham '89, in memory of his son, Albert Keep Isham '15. This instrument is the first example in America of a type of instrument for which the famous organists Widor and Schweitzer have been striving. It is one of the most complete organs in our country, and its influence has already been widely felt. The purpose is to combine in one

instrument the solidity and clearness of tone necessary for leading the congregation, and the brilliancy and variety in color indispensable in compositions for the organ. It is a joy to feel that now for the first time at Harvard there may be heard the works of Buxtehude, Bach, Handel, Mendelssohn, Rheinberger, Franck, Guilmant, Vierne, and Widor, played upon an instrument worthy of their beauty and power.

In modern life the dominant note is "industrialism"—the desire, that is, to develop to the fullest extent the resources of the earth, to perfect means of exchanging commodities, and to gain profit thereby. Wealth, however, is good only for what it can procure and is simply a means to this end. There is little glory or satisfaction in acquisition for its own sake. People are gradually becoming aware that they have imaginations, emotions, and even souls, and that these portions of their being must be fed as well as their bodies. Art and education can never be treated like staple commodities subject to rigid laws of supply and demand. Until human nature and our economic laws are changed art in its varied aspects will be dependent upon private generosity. Music at Harvard would have starved long

ago had it not been for constant benefactions. It is a significant fact that some of our great captains of industry have endorsed enthusiastically the cultivation of music. Among them we may mention Carnegie, Vail, Higginson, Jordan, Kahn, Schwab,[1] Naumburg, Eastman, Curtis, Bok, the Warburgs, Steinert, and George W. Brown.

Music in its appeal to the deepest parts of our being is the most vital of the arts. It actually generates love and sympathy among all who participate in it. The boys and girls in our schools and colleges are craving more and more an opportunity to develop their innate love for music. An irrefutable proof of this is the increase in the number of college glee clubs and orchestras and the fact that practically no educational institution is without a department of music. Young people without some music in their lives are likely to become at best mere thinking machines. As for recreation, what more worthwhile activity can there be than for young people to be so trained that they enthusiastically and in-

[1] Mr. Schwab, though the fact is not generally known, has financed for years the Moravian Chorus at Bethlehem, which has given under the leadership of L. Frederick Wolle, such eloquent renderings of the B Minor Mass of Bach and of other famous works.

A Monsieur Walter Spalding,
souvenir reconnaissant de son séjour
Georges Enesco
1935

telligently *recreate* in their own emotional and spiritual life the eloquent message of the great composers? This is genuine re-creation—far better than being passively whirled along in a high-powered car or attending the movies. There can be no greater satisfaction for those of artistic and philanthropic ideals than to support these fundamental desires. In America we tend to begin at the top, expecting that everything shall be perfect at once. But art, like nature, grows *from the bottom up;* hence its future depends upon the youth of the country, and to them should be given every advantage of which they have shown themselves worthy.

CHAPTER X

Finale

From the activities and tendencies outlined in the foregoing chapters it is evident, we trust, that music at Harvard, the oldest of American colleges, has flourished remarkably during the last three quarters of a century. No longer, indeed, is it a question how music may be kept alive nor how it may be nourished, but into what channels for the public good this superabundant life may be directed. For no stronger proof is needed of the inherent vitality of music than the fact that this development has taken place in a locality where for generations any secular expression of emotion was looked at askance, and among a people who, since the Reformation, have generally regarded music as effeminate. As President Eliot once remarked, music was not "especially congenial to the evolved or opened-out Puritans who for a hundred years have had the management of

Harvard College." Puritans aside, the fine arts usually flower in a long-established civilization. When we consider that music among Continental nations is reckoned in centuries, and that art among them rests upon age-long traditions, the wonder is not that with us music is still in its youth, but that there has been accomplished so much of permanent value.

Up to comparatively recent times music was like a vigorous seedling upon which a stone had been placed. But human emotion cannot be eternally crushed. Music, being founded upon emotion[1] and designed to communicate emotion, will live as long as men have emotions. The stone has now been split and music, tested by repression, is growing into a sturdy tree of many branches and of wide-spreading beneficence.

A large majority of the creative composers born in our country is of Puritan New England stock. Of that blood are Chadwick, Gilbert, Parker, Whiting, Osgood, Foote, Carpenter, Converse, Atherton, Mason, Hill, Clapp, Fairchild, Ballantine, Thomp-

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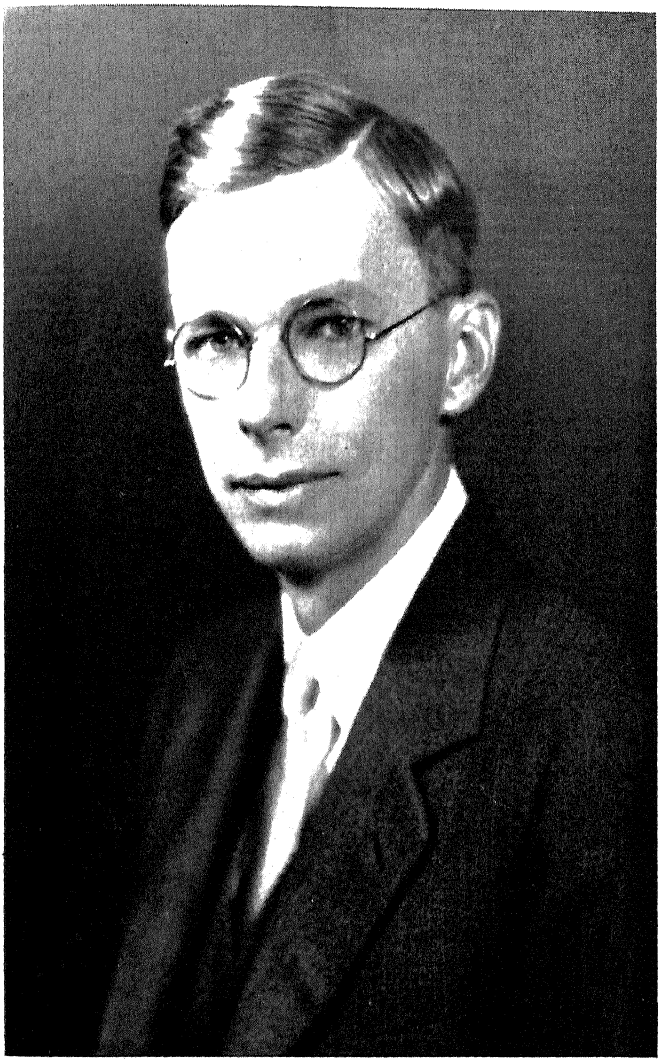
[1] "La musique doit faire vibrer le coeur."—Vincent d'Indy. "From the heart it has come, to the heart it shall go."—Beethoven.

son, and Sessions; and all but the first four are Harvard graduates. If music now touches many phases of life in Harvard, it is because the students themselves insist upon having music, because three far-seeing Presidents have fostered music, and because many Harvard teachers in various fields have been cultivated and enthusiastic lovers of this art. At athletic contests music is a stimulating factor through the College Band and the songs of the students. Religious services would lack a vital part of their appeal were it not for the singing of the College Choir and the organ playing of the choirmaster. The University Glee Club and small class organizations give opportunity each year for several hundred students to learn how to use their voices and to become familiar with standard musical literature. The University Orchestra, the Instrumental Clubs, the University Band, several ensemble groups, string quartets, etc., all devote themselves to instrumental music, a field in which, by reason of the inherent difficulties of the media, outward results often show but little of the skill and patient perseverance of those who play upon violins, clarinets, and horns. The fine annual Expositions of Chamber Music by Mr. Arthur Whiting, given for twenty-three years,



JAMES BRYANT CONANT
President of Harvard University

always had an audience of several hundred students, who thus began to train themselves in that alert and concentrated hearing without which there can be no real appreciation of music. The dozen or more courses offered by the Department are taken each year by about two hundred and fifty students. Lastly, the good effects of this growth have not been limited to Harvard, or even to New England. As our University has become national in scope, so the influence of Harvard music has spread over the country. Men trained here are now professors in many of the leading colleges and universities, while others have become critics or private teachers. Practically all these departments of music have founded their policy and procedure upon principles worked out at Harvard. This influence even crossed the seas; for besides the epochal European tour of the Glee Club, the writer in 1920-21 under the auspices of the James Hazen Hyde Foundation gave a series of four illustrated lectures in eight of the French universities, including the Sorbonne, and in the following winter Professor Hill also lectured in several of them. Two of the most significant of recent musical projects on the Continent, the American Academy at Rome and the school at Fontainebleau,

strongly reflect the Harvard spirit. Harvard teachers have lectured in both of these organizations, and in the Academy's six years of existence four Harvard graduates[1] have won fellowships at Rome.

Coda

From the foregoing narrative certain conclusions stand forth: that however stony the soil, an art so closely bound up with human nature as is music takes root and thrives in proportion as the soil is cultivated—die it never will; that Harvard students may gain a general education and at the same time develop their artistic nature, beginning, in fact, to acquire that broad cultivation which marks the man of the world; that upon men of this type our country relies for its composers, teachers, patrons, and leaders of public opinion. With Harvard men loyal to the standards set up these sixty years past, we shall see the achievements of that fruitful period augmented and surpassed.

Now that the last incident has been described and the last date recorded, we may include a tribute

[1] Randall Thompson '07, Walter Helfer '19, Alexander Steinert '22, and Roger H. Sessions '15. The writer for five years was chairman of the jury to estimate the original compositions on the worth of which fellowships are awarded.

which to pay is always a pleasure. The musical life, both in the University and in Cambridge, could never have shown such remarkable growth had it not been for the courage and liberality of President Eliot and for the enthusiastic support of President Lowell. They must feel, each in his own sphere, an intense satisfaction as they view the healthy condition of this Cinderella of the arts which they so long sustained.

This book being about music shall appropriately end with music itself, since in comparison with the emotional power of music all words written or spoken are as sounding brass and a tinkling cymbal. For, as Cardinal Mercier so eloquently puts it, "the intrinsic aim of art is to move and make an impression. A work which does not contain within itself a genuine source of emotion is *not* a work of art." [1]

[1] Quoted from the Life of Cardinal Mercier by John A. Gade '96.

HARVARD HYMN 8 8 8 7 8.8 8 7 JOHN KNOWLES PAINE.

JAMES BRADSTREET GREENOUGH,

music by
Gustav Holst
incorporate melodies
The Stones of Howard
M. A. DeWolfe Howe
'32
f The time-worn stones of Har-vard are gal-lant-ly set to
dim.
ff
ser-ene, All through with wait-ing mor-ti-ers and Cap-i-tals yet to
mf
be, With spirit and hope for mor-tars, they mean the stir-red
Chests Of learn-ing, life, and friend-ship-and ven-ture in their

leaves; Old truths and hear-ti-fice them, but still they bend their
eyes our On the main un-bound-ed, where all the fools and
wise. And there, the el-der sea-men, near-er- a-round the
mf
land Where shine the shores of Hor-vend, a
lov'd and hal-lowed

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APPENDIX I

A LETTER of a distinguished Harvard Alumnus of the Class of 1885, of Puritan ancestry. He was, notwithstanding, a man of strong feelings as his words show.

In these somewhat materialistic times his speculations seem of special significance. The letter is published through the kindness of Mrs. John O. Henshaw, of Cambridge, Massachusetts.

"I wonder if you have not fallen into the error I find so many people have who think, because they do not play or sing themselves, that they must remain uninitiated into the sanctum sanctorum of music. Let me console you, if this is the case, by saying in the first place that nobody understands music. It is not written, or at least, the best music is not written to be understood, but to be felt. Music is not intended to portray, as poetry or painting does, pictures or even thoughts to the mind. It may incite thoughts or visions in our mind, but these are entirely adventitious and secondary to the real purpose of music, which

is to sway our emotions. We appreciate and enjoy music in just so far as we are able to surrender our will and emotions into the hands of the composer. How often we hear people say, 'That passage represents the winds, and that the brook and this the birds in the trees.' There is indeed a good deal of this realistic music written, but it is usually intolerably inane for the simple reason that music cannot imitate the sounds in nature and remain music and the composer in his effort to accomplish this impossibility has quite forgotten to look for the spirit of the scene he would depict. To prove this rule by an exception: Beethoven has written a very beautiful 'Pastoral' Symphony which in places is realistic, the cuckoo or shepherds' pipes being exactly imitated, but long before these sounds are heard the character and spirit of the symphony has been stamped by the themes and treatment, and when these sounds do appear, it is only for a moment as illustrations as it were in a poem that would have been complete without them.

"If you are ever intoxicated with sweet sounds you may be pretty sure you appreciate them, not perhaps in their fullest and deepest meaning but at least partially, for your emotions have been stirred and guided and that is the one aim of music. A student of literature, a critic or a rhetorician derives a pleasure in

studying an author's methods irrespective of the merits of the book before him. So musical critics often find a piece interesting or curious which is nearly valueless as a stimulant of our emotions. I do not deny that a knowledge of music helps us wonderfully in feeling its beauty. Did you ever look through a microscope? If you have, you will know that you cannot see a thing you do not know enough to look for. A beginner in histology is quite as apt to look at the bubbles and specks in the glass, the little grains of dust and the thousand and one accidental things that the lens magnifies, as to see the real specimen he should look at. It is a long time before he can fix his eye on the essential points of his specimen only. So it is with music. It requires long experience to see and feel the full force of all the parts. A novice perhaps hears only the melody while the real spirit of the piece may lie in the bass or middle parts or in the whole harmony. It is this fact that makes people prefer a familiar piece to a new one.

"In first hearing a piece few can feel all its beauties. All that is necessary for you to learn to love good music is to listen to it. It may be a mass of sounds the first time, but it will not the second or third, except when the composer, a great man like Bee-

thoven, is moved by a thought that is entirely beyond the compass of our little souls.

"I have been very much interested in the study of the philosophy of the fine arts, music, painting and the various forms of literature. It is interesting to see how our minds work and to see the cause why of things, although this study, I think, can do but little in giving us methods of work. Its results are negative, though none the less important. It shows us at least the futility of ever trying to produce any good artistic work by a theory. I have become convinced that ''tis love that makes the world go round,' and therefore in so far as a man can throw his love into his work, it will be really good, but he may put all his brains into it and it is simply interesting to the critics. Music is a most interesting study to me, not only because I enjoy it so intensely myself, but because I find it so mysterious. It is not, like the plastic arts or literature a copy of nature; on the contrary, there is scarcely anything in nature that can be called music. A few birds have a really musical song, but it is always the same and the pleasure we derive from hearing it is due to the fact that it is an expression of the bird's bounding happiness and health. If it is artificially produced, it immediately loses its charm and quickly becomes monotonous and disagreeable. The

roar of the surf, a wind or a waterfall in one sense are musical, but are absolutely worthless in the art of music. The reason we speak of them as musical is because they inspire us with emotion as music does, but we must see and know about the ocean before the roar of the surf can convey to us that feeling of grandeur, of infinite power, we all feel when we hear it. If it were produced artificially, no one could endure to listen to it for hours, as we all love to listen to the real surf. How then is it conceivable that 5,000 people can sit together in a crowded hall and see sixty men fiddle and blow themselves red in the face for two hours that their tympanums may be tickled by a succession of sounds that have no rational meaning? Why are our emotions so strongly and variously moved? It cannot be a case of associated ideas, as it may be in painting, for there is nothing in nature in the slightest degree resembling a symphony. The psychology of the whole subject is extremely mysterious. At first thought music seems to give a purely sensuous enjoyment and yet men have been unanimous in the opinion that music was ennobling.

"Why the gratification of our nerves of hearing should be on a higher plane than the gratification of our nerves of taste is difficult to see. I think music acts as a stimulant to our emotions and then through

our emotions by a chain of associated ideas as a stimulant to our thoughts. Why the use of such a stimulant is not attended by a more disastrous reaction than seems to be the case is another one of the nuts to be cracked."

APPENDIX II

A LETTER from Walter W. Naumburg, '89, setting forth his father's artistic and philanthropic ideals:

"Some thirty or thirty-five years ago my father felt that there ought to be some adequate music on the Mall in Central Park, so he arranged with Franz Kaltenborn to give concerts on the afternoons of Decoration Day, July 4th, and Labor Day for regular orchestra as distinguished from the inferior brass bands which played at that time in the old and dilapidated wooden band stand of those days. He was most anxious to give the public a certain amount of classical music mixed in with more popular selections, so as to make the concerts more palatable to the musically uneducated and at the same time raise the standard of taste. Kaltenborn used to come to Long Island and spend an entire Saturday morning with him making the program. As the crowds became very large, the band stand was more and more unsuitable and improperly placed, so he decided to erect a new concrete one located in its present site across the central

road and under a little cliff as a background. He engaged the services of William G. Tachan, Architect, who made the plans which it took a long time to get through the Park Department on account of politics and professional jealousy (Tammany Hall). This must have been about 1915, I think. When it was finally put through, my father wanted the best builders and with difficulty persuaded Messrs. Marc Eidlitz to accept the job, as it seemed too small for them (cost about $100,000). Tachan went to Harvard and the University of Pennsylvania to study up the acoustics, which are very satisfactory. The artistic merits were endorsed by the Board of Artists who decide about matters of that kind. My wife and I were present when my father, then in his 89th year, made a little speech and presented it to the city (Labor Day, 1923). He died the following year, July 31, 1924. Since his death my brother George and I have continued the concerts on the three holidays above-mentioned and have added a fourth on the day of his death. For the last two years we have had "Guest Conductors."

The band stand is also used for the Guggenheim Brass Band Concerts under the leadership of Edwin Franko Goldman.

APPENDIX III

Teachers of Music in Eighteenth Century Boston

No name

Boston News-Letter, Apr. 12-19, 1714.

Edward Enstone

Boston Gazette, Sept. 12-19, 19-26, 26-Oct. 3, 1720; Dec. 2-9, 16-23, 1723. Enstone was organist at King's Chapel.

John Waghorne

Boston Gazette, July 9-16, 16-23, 1739: "vocal Psalmody... the Gamut and Measure of Notes, &c., according to the Method of the famous Dr. Crafts, late Organist and Composer to his Majesty's Chappel."

Skinner Russell and Moses Deshon

Boston Gazette or Weekly Journal, Jan. 29, 1751: "Psalmody in the best Manner."

John Rice

Boston Evening Post, Nov. 26, Dec. 3, 1753: "lately from New York, and organist of Trinity Church

in this Town, proposes to teach young Gentlemen and Ladies Vocal and Instrumental Musick, viz. Spinnet, or Harpsicord, Violin, German Flute, &c."

JAMES JOAN

Boston Gazette and Country Journal, Oct. 24, 31, 1768; July 31, Aug. 7, 1769; Boston Post Boy, Aug. 7, 14, 1769; Massachusetts Gazette, Aug. 3, 17, 24, Sept. 4, 11, 1769; Boston Chronicle, July 27-31, 31-Aug. 3, 3-7, 1769; Massachusetts Gazette and Boston News-Letter, Sept. 6, 13, 20, 1770: "teaches the violin, Bass-Viol and German Flute.... The Manufacture of Violins, Bass-Viols, &c. is still carried on by him at said Place, in the greatest Perfection from two to ten Guineas Price." According to the *Diary of John Rowe* (Boston, 1903, p. 200, entry of March 23, 1770), James Joan sang "In Taste."

JOHN BARRY and WILLIAM BILLINGS

Boston Gazette and Country Journal, Oct. 2, 9, 16, 1769: "a Singing School." Billings was the author of *The New England Psalm Singer.*

DAVID PROPERT

Massachusetts Gazette and Boston Weekly News-Letter, Jan. 31, 1771: "Professor of Musick...

Harpsichord, Forte Piano, Guittar, German Flute, &c."

BARRY AND CRANE

Boston Gazette and Country Journal, Jan. 6, 13 (Supplement), 1772; Jan. 18, 25, 1773; Jan. 24, 30, Feb. 7, 1774: "Psalmody."

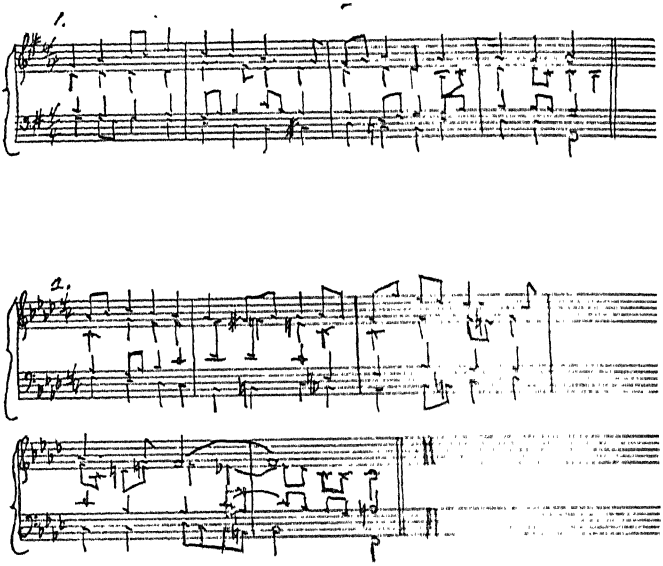
MOSES DESHON

Massachusetts Gazette and Boston News-Letter, Dec. 9, 1773: "a Singing School."

Acknowledgment is made to Professor Robert F. Seybolt for permission to use this list of music teachers.

APPENDIX IV

Examples of Work in Dictation



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